Entertainment WEEKLY

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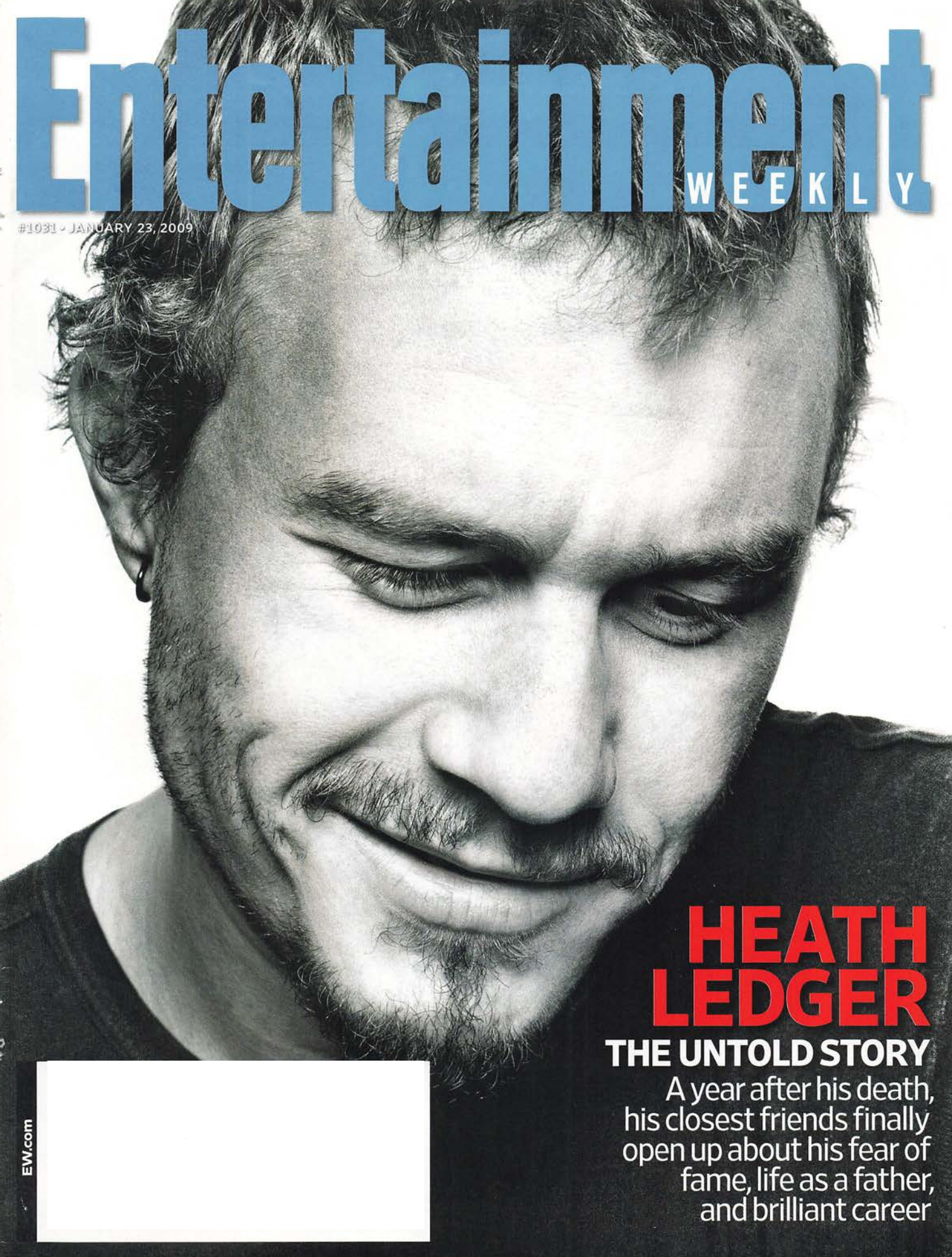

HEATH LEDGER

THE UNTOLD STORY

A year after his death, his closest friends finally open up about his fear of fame, life as a father, and brilliant career

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Entertainment WEEKLY

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By Josh Rottenberg and Christine Spines

31 Winter TV Preview Looking for a cheap way to entertain yourself this winter? Well, your TV is full to bursting with new shows (visit Toni Collette in the *United States of Tara*) and returning favorites (farewell, *Battlestar Galactica*! Hello, Oceanic 6!). We've got the lowdown on the 35 series you won't want to miss.

OSCAR SPECIAL ALERT

→ Next week's issue, featuring our Complete Oscar Viewer's Guide, will be slightly delayed in arriving, since we can't wrap it up until the Academy of Motion Picture Arts and Sciences announces its nominees on Jan. 22. But we promise, the issue will be worth the wait!

(ON THE COVER) AGENCY: ART DEPT./CPI SYNDICATION; OBAMAS: WILFREDO LEE/AP IMAGES; *LOST*: ART STREIBER/ABC

Feedback We Take Your Compliments Complaints Ideas Questions Suggestions Raves Rants Etc.

INBOX

Public Affection

Thanks for ringing in the new year with your story on Johnny Depp (First Look 2009). 2008 was a great year. Not only did I hear Barack Obama give a speech, I also got to watch the shooting of *Public Enemies*. Talking with Mr. Depp afterward was the absolute highlight. He is one of the most gracious, kind, talented actors in Hollywood today.

Victoria Bolz
Appleton, Wis.

Our Bad

EW, how could you? You gave away huge character revelations from *Harry Potter and the Half-Blood Prince* and *Deathly Hallows* without a spoiler alert (First Look 2009)!

Bonnie Rosenstein
San Francisco

➜ ***Senior writer Jeff Jensen responds:*** *If I truly ruined something for you, my apologies. However, there are millions of Harry Potter book fans emotionally invested in the films' faithfulness to J.K. Rowling's vision. As much as we need to protect your experience, we have a responsibility to let them know what to expect.*

Giving Props

Dev Patel for Best Supporting Actor, not Best Actor ("Next Stop: Oscars")? How can this be, when *Slumdog Millionaire* completely revolves around his character? Who is he supporting?

Nancy Hays
Long Beach, Calif.

➜ ***Senior writer Dave Karger responds:*** *As strange as it may sound, 'Slumdog' distributor Fox Searchlight decided to push Patel for Best Supporting Actor, presumably to increase his chances at a nomination. (Hey, it worked for Jennifer Hudson in 'Dreamgirls.') And since he splits his role with two other actors, there's a decent argument for that positioning. Ultimately, though, the Academy can overrule the campaign and vote for Patel in the lead-actor category. But given all the tough competition in the Best Actor race, 'Slumdog' fans should applaud the move—he'll likely be an Oscar nominee because of it.*

Mystery Solved!

You showed a lovely picture of Patricia Cornwell's office (Books). Behind one of the bookcases is what looks like the top of a door or a window frame. What's there?

Micahe Lee
McLean, Va.

➜ ***Writer Kate Ward responds:*** *How intriguing! Is that panel we see a door to a secret room? Or the gateway to an underground passageway? Well, we investigated, and got the answer: According to Cornwell's longtime publicist, the door opens to...an empty closet. Oh, well. Who ever said life imitated art?*

True Grit

Mark Harris' "What Stars Are For" column (The Final Cut) taps a rich vein in Hollywood's legacy: "A movie star is someone whose past work enriches your experience of, and deepens your pleasure in, his or her present work." I can think of no example more poignant than the singular heft John Wayne brought to *The Shootist*. Wayne's performance as an aging gunslinger past his prime and pondering his past is informed and enriched by Wayne's own career. No other actor—no other movie star—could have given this role what he brought to it simply by being John Wayne.

Gregory Miller
Springfield, Pa.

A Cult Classic

Thank you so much for the *Scrubs* shout-out (TV)! Zach Braff's comment was right on the money. No matter where the show moved, the loyal fans followed. *Scrubs* has always had my (sacred) heart.

Diane Blumenthal
Silver Spring, Md.

CORRECTION The new season of *Battlestar Galactica* airs 10–11 p.m. (#1030, What to Watch).

WRITE TO US! We want to know what you think. Send e-mails to ew_letters@ew.com or mail to 135 W. 50th St., New York, NY 10020. Include your name, address, and telephone number. Letters may be edited for clarity or length.

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EW.COM EXTRA: FEEL-GOOD TV

Got the blues? Then turn on your DVR! PopWatchers revealed the episodes they rely on when they need a little PICK-ME-UP. (Tip: You can never go wrong with musicals.)

Lost, "The Constant"
"If I have a bad day, I play the scene where Desmond finally reaches Penny and everything seems a bit brighter and more hopeful." —Allie

Scrubs, "My Musical"
"I have the episode saved on my DVR. It may be juvenile, but nothing seems as bad after [the song] 'Everything Comes Down to Poo.'" —Caitin

A Colbert Christmas: The Greatest Gift of All
"Whenever the holidays became too much, I reached out for my 'Nutmeeeeg. Oh, sweet brown nutmeg.'" —Iisa

Buffy the Vampire Slayer, "Once More, With Feeling"
"I've even come home to find my husband watching it by himself, so it works for both of us." —Sara

LOST: ABC; SCRUBS: TRAE PATTON/NBC; A COLBERT CHRISTMAS: KRISTOPHER LONG/COMEDY CENTRAL

An EW Homecoming

We bid farewell to managing editor Rick Tetzeli and welcome EW vet Jess Cagle to the helm

Rick Tetzeli, left, with Jess Cagle, photographed in New York City

ONE THING we've learned about ENTERTAINMENT WEEKLY subscribers over the years: You take your entertainment, and your magazine, very seriously—even when we're talking about comedy. We know that you are devoted fans (as in *fanatics*) of your favorite actors, directors, bands, authors, and even EW writers.

So, I know you'll want to know that, beginning with next week's issue, you'll be in the hands of a new managing editor, Jess Cagle. One of the finest entertainment journalists in the business, Jess has genuine EW DNA in his soul. He was one of its founding staffers in 1990 and worked here for 10 years. After that, he excelled at two other Time Inc. magazines, TIME and PEOPLE, where he was most recently executive editor.

Jess has a true passion for entertainment and knows the subject firsthand, having personally interviewed scores of screen stars, including Tom Cruise, Julia Roberts, Brad Pitt, Jennifer Aniston, Nicole Kidman, and Elizabeth Taylor.

The issue you hold in your hands will be the last one produced by Rick Tetzeli, who has ably steered the magazine through six years of dizzying change in the entertainment world. When he began here, reality TV seemed like a fad, people still bought CDs, and Paris Hilton was just a destination.

Among Rick's more memorable inspirations: hiring Stephen King as a columnist, producing the infamous Dixie Chicks uncovered cover, being the first to recognize Tina Fey as a glamorous cover woman, and, most recently, persuading Jon Stewart and Stephen Colbert to cavort as the Obamas in a hilarious parody of a *New Yorker* cover.

Rick will bequeath to Jess a talented staff that is obsessed with its subject, as well as a rapidly growing, dynamic website under the superb editorship of Cyndi Stivers. If you like EW, you'll love EW.com.

Rick believes the futures of both are brighter than ever. Why? "Because there's more great entertainment out there than ever now," he says. "It's just that it's harder to sort the great stuff from the crud."

And for Jess, well, this is the perfect opportunity to bring everything he's learned in 20 years of covering entertainment and put it to work for EW's readers. As he says: "I'm so glad to be back here. The pop culture universe has never been more exciting, and you won't find a more passionate staff—or readership—than EW's. This is going to be fun."

JOHN HUEY, EDITOR IN CHIEF
TIME INC.

GROOMING: LISA RAQUEL/SEE MANAGEMENT

Photograph by MICHAEL MURPHREE

EW EXCLUSIVE!

firstlook

Behind the scenes of Hollywood's biggest projects

Guys and Dolls

Lauren Graham has a message for *Gilmore Girls* fans planning to catch her Broadway debut as '30s nightclub singer Miss Adelaide in the revival (opening March 1): Erase from your mind a certain 2007 episode in which Lorelai serenaded Luke at a karaoke bar. "Lorelai was *drunk*," she stresses. "Don't gauge my singing ability by Lorelai singing drunk in the seventh season."

GRAHAM: ANDY RYAN

Hannah Montana: The Movie "I loved being able to go somewhere for a couple months and really become that character," says Miley Cyrus, who brings her TV alter ego to the big screen on April 10. "You don't have time to do that on a half-hour show."

Rescue Me

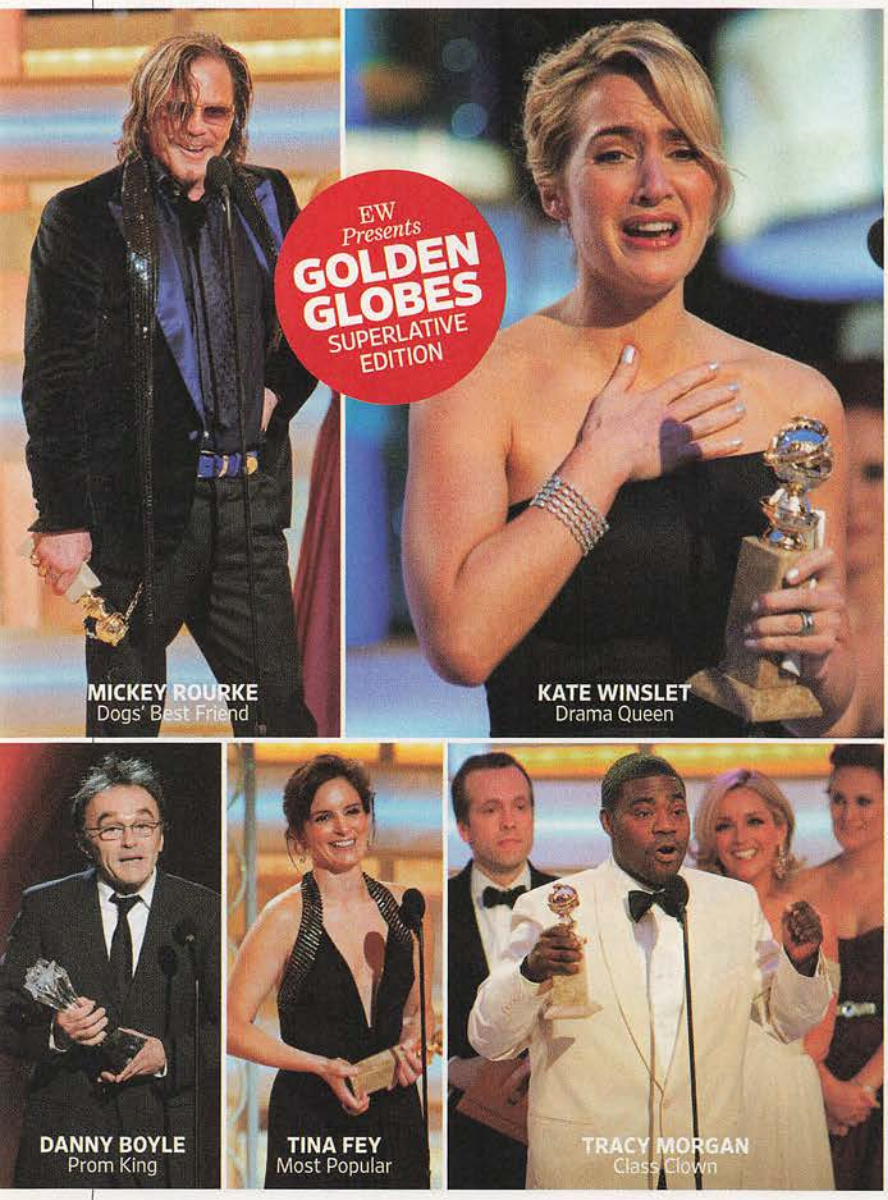
"He plays a dark and twisted guy," says Denis Leary of Michael J. Fox, who appears in a four-episode arc during the FX drama's fifth season this spring. "He freaked out the cast and crew. They were like, 'Is this what Mike is really like?'" Fox portrays the wheelchair-bound love interest of Janet (Andrea Roth), the estranged wife of Leary's Tommy.

HANNAH MONTANA: SAM EMERSON; RESCUE ME: CRAIG BLANKENHORN/SONY PICTURES TELEVISION

1.23.09

News+Notes

Backstage scuttlebutt from the Golden Globes...A viewers' guide to Obama's inauguration...Plus: The triumphant returns of 'American Idol,' 'Teen Witch,' and Kelly Clarkson!



MICKEY ROURKE
Dogs' Best Friend

KATE WINSLET
Drama Queen

DANNY BOYLE
Prom King

TINA FEY
Most Popular

TRACY MORGAN
Class Clown

THIS YEAR, THE GOLDEN GLOBES WERE A REAL CLASS ACT

Boasting a star-studded ballroom and plenty of memorable moments, the 66th Annual Golden Globe Awards blissfully erased all memories of last year's nonevent. Among all the winners (*Slumdog Millionaire*, *30 Rock*, anything on HBO) and losers (*The Curious Case of Benjamin Button*, Meryl Streep), a handful of honorees emerged as the most iconic members of the Globes Class of 2009.

PROM KING: DANNY BOYLE The *Slumdog* director's Mumbai love letter dominated with four prizes, including best drama. "My mind is completely blown," he told EW after the show. "You can feel the mad love that people have for this movie. It's such a tribute to the place that we made it, which seems like it's a long way from here, but isn't. Bollywood and Hollywood—there's, like, one letter that separates them."

DRAMA QUEEN: KATE WINSLET Double wins for best actress in a drama (*Revolutionary Road*) and best supporting actress (*The Reader*) reduced the usually composed star (and previous five-time Globe loser) to a quivering mess. "My wildest dream was that I would win one and not the other. I didn't even *think* about winning both," she said backstage. So what'll happen if she actually scores her first Oscar next month? "I will literally collapse."

MOST IMPROVED: COLIN FARRELL Three years after a stint in rehab, the *In Bruges* star provided one of the evening's biggest shocks with a win for best actor in a musical or comedy, resulting in a heartfelt, off-the-cuff (and sorta endless) acceptance speech about love and loyalty. "I could've stayed up

ROURKE, WINSLET, FEY, MORGAN: AP IMAGES; BOYLE: CHRIS PIZZELLO/AP IMAGES

TRUE BLUE: *Blood's* Paquin wins Most Likely to Succeed

there for a half an hour," he said. "I have a propensity to get histrionic about things. Indulgent little bastard, you could call me."

BESTIES 4-EVER: DREW BARRYMORE AND JESSICA LANGE The *Grey Gardens* costars walked the red carpet together and spent the better part of the evening holding hands.

MOST LIKELY TO SUCCEED: ANNA PAQUIN *True Blood*'s leading lady continued the Globes' trend of rewarding dramatic TV actresses in their debut seasons (Keri Russell, Jennifer Garner, Glenn Close). No wonder she was considered the favorite to win. "If anyone was saying that, they weren't saying that to me," said Paquin, who'd been out of the country for the last five months working on the Holocaust-themed TV movie *Miss Irena's Children* and visiting family. "I hadn't even seen the show until a few days ago."

MOST POPULAR: TINA FEY *30 Rock* matched its Emmy sweep with wins for comedy series and leads Fey and Alec Baldwin. "I don't feel guilty because I know how hard our writing staff and our crew works," Fey told EW. "But I can't believe this has happened again." In other words, the days of referring to it as "that underdog *30 Rock*" have come to an end. Cracks Fey: "It's a short walk from underdog to dog."

CLASS CLOWN: TRACY MORGAN The *30 Rock* costar brought down the house with a hilarious acceptance speech—cobbled together at his table just minutes before the show's big triumph. Afterward, Morgan was still buzzing about his chance to crack up the Hollywood heavyweights. "I played the biggest room in Hollywood!" Morgan boasted. "It felt really good to have Clint Eastwood laugh at my speech. How cool is that?"

BESTIES 4-EVER, PART 2: MICKEY ROURKE AND HIS DOGS The best-actor-in-a-drama winner neglected to mention *Wrestler* screenwriter Robert Siegel—but he did thank all his four-legged friends, dead and alive.

—Dave Karger and Lynette Rice

THE INAUGURATION WILL BE TELEVISED—AND HERE'S WHERE YOU CAN WATCH IT

Bigger than the Super Bowl! Glitzier than the Oscars! Huger than—gasp!—the *American Idol* finale! Yes, Barack Obama's inauguration on Jan. 20 is shaping up to be the premier pop culture event of the year.

Naturally, Oprah Winfrey has decided to take her show to D.C. for the week,

COMEBACK OF THE WEEK 'Teen Witch'

30 Rock is under the spell of this dopey 1989 comedy. Last week, Kenneth sang its atrocious "Top That" rap; previously, the flick's star Robyn Lively (yes, Blake's sister) appeared on the NBC series. Now a musical stage homage is set to hit L.A.

The Bullseye

Here's a look at the pop culture news that was right on target this week—and the events that missed the mark

Who died and made Toby Young a *Top Chef* judge? Please resurrect that person. A corpse would be preferable.

PAQUIN: AP IMAGES; TEEN WITCH: TRANSWORLD ENTERTAINMENT/PHOTO; CLARKSON: SARA DE BOER/RETNA LTD.; HUDSON: PETER KRAMER/AP IMAGES; HATHAWAY: MATT SAYLES/AP PHOTO; SATURDAY NIGHT LIVE: DANA EDELSON/NBC; 24: JOSEPH VILES/FOX; YOUNG: BARBARA NITKE/BRAVO; SPRINGSTEEN: JASON MERRITT/GETTY IMAGES; DINOSAUR: JEFFREY L. OSBORN/NATIONAL GEOGRAPHIC/GETTY IMAGES

THE MAIN EVENT: Obama's inauguration makes for great TV

while HBO kicks things off Jan. 18 with *We Are One* (7–9 p.m.), a gala featuring Bono, Mary J. Blige, and Bruce Springsteen on the steps of the Lincoln Memorial. On Jan. 19, it's the tweens' turn: The Disney Channel serves up *Kids' Inaugural: We Are the Future* (8–9:30 p.m.), with performances by Miley Cyrus, the Jonas Brothers, and Demi Lovato.

On Inauguration Day, ABC, CBS, and NBC begin with special editions of their morning shows, which will all originate from D.C. At 10 a.m., the real action begins: The Big Three, as well as CNN, Fox News, and MSNBC, air the festivities live, including the swearing-in ceremonies, Pennsylvania Avenue parade, and performances by Aretha Franklin, cellist Yo-Yo Ma, and violinist Itzhak Perlman.

That evening, the coverage switches to party mode. BET unspools *Yes We Will! BET's Inauguration Celebration* (8–9 p.m.), with Nick Cannon hosting and Common performing. NBC's Brian Williams headlines a one-hour special (10–11 p.m.) highlighting the galas, while CBS and Katie Couric present *Change and Challenge: The Inauguration of Barack Obama* (9–10 p.m.), which traces his road to the White House. And ABC's *The Neighborhood Ball: An Inaugural Celebration* (8–10 p.m.) features the Obamas' first dance and performances from Beyoncé, Jay-Z, and Mariah Carey, among others.

Is this D.C.—or Hollywood? According to BET programming president Stephen Hill, this year the inauguration "has become much more of a pop culture piece than a political piece. Part of it is Barack Obama himself; part of it is just that some things transcend entertainment and categories. If Kennedy had been born in the media age, this is exactly how it would have been." *—Tanner Stransky*

American Dreamers

It's never too early to pick some 'Idol' favorites and dis the wackos. Here, three notables from the Jan. 13 premiere. —JENNIFER ARMSTRONG

Michael Sarver
A "roughneck" Texan who works on an oil rig but isn't afraid to get all schmaltzy and sing some Boyz II Men? That's a yes from us, too.

Bikini Girl
Never has it been more clear why we needed another female judge—especially one who can oust wannabes like Katrina Darrell. Too bad Simon breaks the ties.

Scott MacIntyre
He's blind but plays the piano, sings a pretty version of "And So It Goes," and gamely humors Ryan when he awkwardly tries to high-five him. Yup, we're sold.

Hit L!st

by Scott Brown

1. Demi Moore shows up barefoot to a Golden Globes after-party That's how bad the economy is: She's saving her shoes for the Oscars.

2. In book, Alec Baldwin discusses '80s addiction to drugs, arcade games He also did 'shrooms with Mario and Luigi, back when that was still cool.

3. Kate Hudson tells of unintentionally punching Anne Hathaway on the set of *Bride Wars* "It was such a freak thing—I accidentally went to her trailer, hid among her underthings, popped up, and knocked out one of her perfect %&@*$ teeth!"

4. ABC considers bringing back *Who Wants to Be a Millionaire* in prime time "One condition," said execs. "No Indian guys or magical realism, or we'll be broke in two weeks."

5. Spielberg receives Cecil B. DeMille Award "Hey, isn't it about time I got a Me Award?" he said afterward. "I'm Steven Freaking Spielberg."

6. Starz to remake *Spartacus* as drama series Of course, to avoid certain copyright complications, it will be called *Spartacuz*.

7. Gossips report that Amanda Bynes text-messaged throughout the Critics' Choice Awards Oh, give her a break. Back in the day, Julia Roberts used the ceremony to work on improving her Tetris scores.

8. Ione Skye gets married in India I don't really think this is how Lloyd Dobler saw things going.

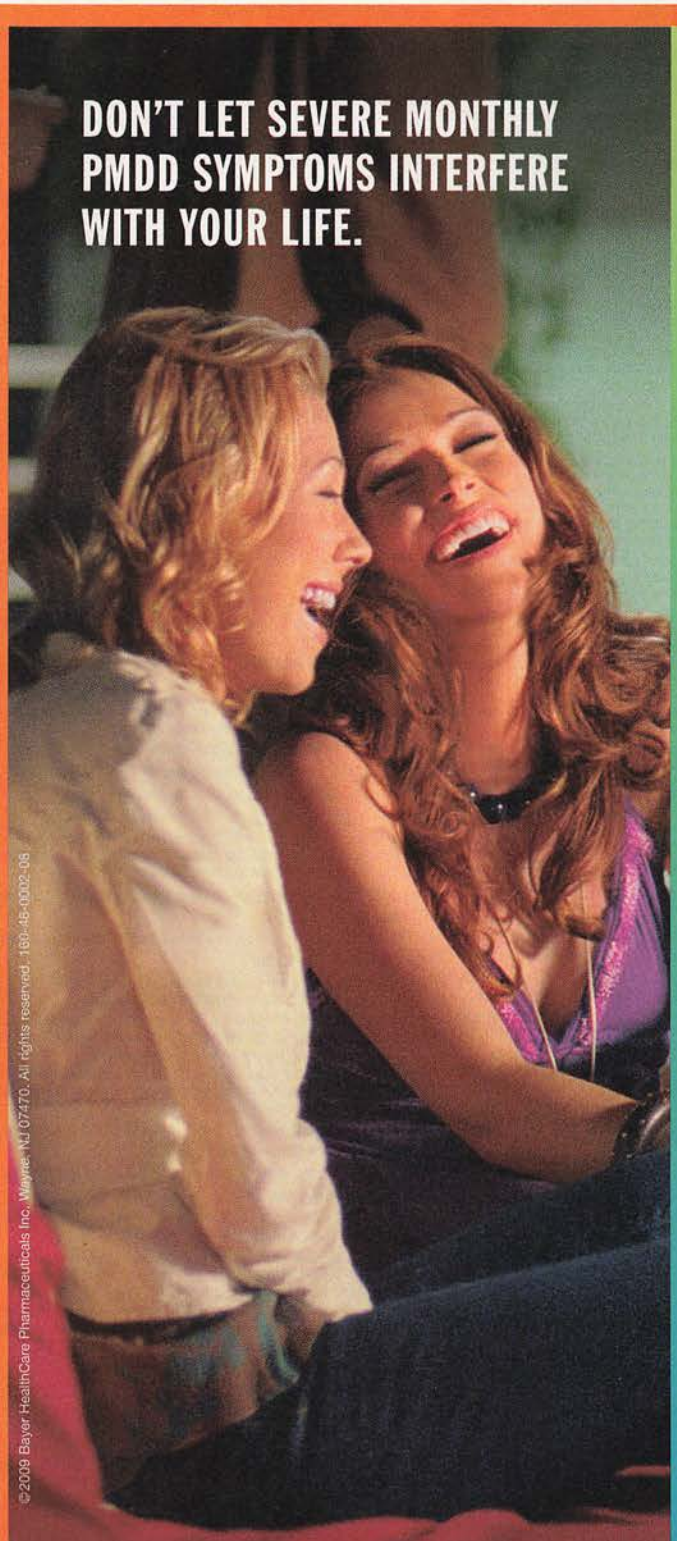
9. Jason Alexander says he wants to lose 30 pounds by September He spends 30 minutes a day reading Jerry Seinfeld's tax returns, and the rage does all the work.

10. Fantasia Barrino strikes a deal to save her $1.1 million home She will appear with Taylor Hicks and Ruben Studdard at the bank's annual dunking booth.

Angelina, you're supposed to *try* to look happy when someone else wins in your category.

OBAMA: JEFF HAYNES/REUTERS/CORBIS; DARRELL: MICHAEL BECKER/FOX; JOLIE: FRAZER HARRISON/GETTY IMAGES; MOORE: CHRIS PIZZELLO/AP IMAGES; ILLUSTRATION BY JOHN UELAND

DON'T LET SEVERE MONTHLY PMDD SYMPTOMS INTERFERE WITH YOUR LIFE.



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YAZ is the only birth control pill proven to treat the emotional and physical symptoms of PMDD, for women who choose the Pill for contraception.

A week or so before your period, some symptoms can get severe enough that they actually interfere with your daily activities and relationships...sound familiar? What you think is PMS, could be a condition doctors call PMDD (Premenstrual Dysphoric Disorder). YAZ has not been shown to be effective for the treatment of PMS, a less serious cluster of symptoms occurring before menstruation. PMDD symptoms include:

- **Anger**
- **Irritability**
- **Headaches**
- **Muscle aches**
- **Feeling anxious**
- **Bloating**
- **Change in appetite**
- **Markedly depressed moods**

If you or your healthcare provider believes you have PMS, you should only take YAZ if you want to prevent pregnancy; and not for the treatment of PMS. Prescription YAZ is 99% effective at preventing pregnancy when taken as directed. YAZ may be used to treat moderate acne for women who are at least 14 years old, have started having menstrual periods and want to use the Pill for contraception.

Important safety information about YAZ:
YAZ contains drsp, a different kind of hormone that for some may increase potassium too much. Therefore, you should not take YAZ if you have kidney, liver, or adrenal disease because this could cause serious heart and health problems. Tell your doctor if you are on daily long-term treatment for a chronic condition such as cardiovascular disease or chronic inflammatory disease. Women who take certain drugs (see below bottom left) should have their potassium level checked in the first month of taking YAZ.

What are the risks involved with taking any oral contraceptive (OC)?
OCs can be associated with increased risks of several serious side effects. *OCs do not protect against HIV infection or other STDs.* **Women, especially those 35 and over, are strongly advised not to smoke because it increases the risk of serious cardiovascular side effects including blood clots, stroke, and heart attack.**

You are encouraged to report negative side effects of prescription drugs to the FDA.
Visit www.fda.gov/medwatch, or call 1-800-FDA-1088.

Talk to your doctor about YAZ. See important patient information on reverse side.

What drugs may increase potassium? NSAIDs—ibuprofen (Motrin®, Advil®), naproxen (Naprosyn®, Aleve®, and others) when taken long-term and daily for arthritis or other diseases or conditions, Potassium-sparing diuretics (spironolactone and others), Potassium supplementation, ACE inhibitors (Capoten®, Vasotec®, Zestril®, and others), Angiotensin-II receptor antagonists (Cozaar®, Diovan®, Avapro®, and others), Heparin, and Aldosterone antagonists.

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YAZ®

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containing the following:
24 light pink – "active" tablets
4 white – "inert" tablets

This product (like all oral contraceptives) is intended to prevent pregnancy. It does not protect against HIV infection (AIDS) and other sexually transmitted diseases.

YAZ® is different from other birth control pills because it contains the progestin drospirenone. Drospirenone may increase potassium. Therefore, you should not take YAZ if you have kidney, liver or adrenal disease because this could cause serious heart and health problems. Other drugs may also increase potassium. If you are currently on daily, long-term treatment for a chronic condition with any of the medications below, you should consult your healthcare provider about whether YAZ is right for you, and during the first month that you take YAZ, you should have a blood test to check your potassium level.

- **NSAIDs (ibuprofen [Motrin, Advil], naprosyn [Aleve and others] when taken long-term and daily for treatment of arthritis or other problems)**
- **Potassium-sparing diuretics (spironolactone and others)**
- **Potassium supplementation**
- **ACE inhibitors (Capoten, Vasotec, Zestril and others)**
- **Angiotensin-II receptor antagonists (Cozaar, Diovan, Avapro and others)**
- **Heparin**
- **Aldosterone antagonists**

INDICATIONS

1. YAZ is indicated for the prevention of pregnancy in women who elect to use an oral contraceptive.
2. YAZ is also indicated for the treatment of symptoms of premenstrual dysphoric disorder (PMDD) in women who choose to use an oral contraceptive as their method of contraception. The effectiveness of YAZ for PMDD when used for more than three menstrual cycles has not been evaluated.
3. YAZ is indicated for the treatment of moderate acne vulgaris in women at least 14 years of age, who have no known contraindications to oral contraceptive therapy and have achieved menarche. YAZ should be used for the treatment of acne only if the patient desires an oral contraceptive for birth control.

YAZ is an oral contraceptive, also known as a "birth control pill" or "the Pill." Oral contraceptives are taken to prevent pregnancy, and, when taken correctly without missing any pills, have a failure rate of approximately 1% per year (1 pregnancy per 100 women per year of use). The typical failure rate in pill users is approximately 5% per year (5 pregnancies per 100 women per year of use) when women who miss pills are included. Forgetting to take pills considerably increases the chances of pregnancy.

YAZ may also be taken to treat premenstrual dysphoric disorder (PMDD) if you choose to use the Pill for birth control. Unless you have already decided to use the Pill for birth control, you should not start YAZ to treat your PMDD because there are other medical therapies for PMDD that do not have the same risks as the Pill. PMDD is a mood disorder related to the menstrual cycle. PMDD significantly interferes with work or school, or with usual social activities and relationships with others. Symptoms include markedly depressed mood, anxiety or tension, mood swings, and persistent anger or irritability. Other features include decreased interest in usual activities, difficulty concentrating, lack of energy, change in appetite or sleep, and feeling out of control. Physical symptoms associated with PMDD may include breast tenderness, headache, joint and muscle pain, bloating and weight gain. These symptoms occur regularly before menstruation starts and go away within a few days following the start of the period. Diagnosis of PMDD should be made by healthcare providers.

You should only use YAZ for treatment of PMDD if you:

- Have already decided to use oral contraceptives for birth control, and
- Have been diagnosed with PMDD by your healthcare provider.

YAZ has not been shown to be effective for the treatment of premenstrual syndrome (PMS), a less serious cluster of symptoms occurring before menstruation. If you or your healthcare provider believes you have PMS, you should only take YAZ if you want to prevent pregnancy, and not for the treatment of PMS.

YAZ may also be taken to treat moderate acne in women who are able to and wish to use the pill for birth control.

Any woman who needs contraception (birth control) and chooses to use an oral contraceptive should understand the benefits and risks of using the Pill. This leaflet will give you much of the information you will need to help you decide if you should use the Pill for contraception and will also help you determine if you are at risk of developing any of the serious side effects of the Pill. It will tell you how to use the Pill properly so that it will be as effective as possible. However, this leaflet is not a replacement for a careful discussion between you and your healthcare professional. You should discuss the information provided in this leaflet with him or her, both when you first start taking the Pill and during your revisits. You should also follow your healthcare professional's advice with regard to regular check-up while you are on the Pill.

For the majority of women, oral contraceptives can be taken safely. But there are some women who are at high risk of developing certain serious diseases that can be life-threatening or may cause temporary or permanent disability or death. The risks associated with taking oral contraceptives increase significantly if you:

- smoke
- have high blood pressure, diabetes, high cholesterol, or are obese
- have or have had clotting disorders, heart attack, stroke, angina pectoris (severe chest pains), cancer of the breast or sex organs, jaundice, or malignant or benign liver tumors.

You should not take the pill if you suspect you are pregnant or have unexplained vaginal bleeding.

Although cardiovascular disease risks may be increased with oral contraceptive use after age 40 in healthy, non-smoking women (even with the newer low-dose formulations), there are also greater potential health risks associated with pregnancy in older women.

Cigarette smoking increases the risk of serious adverse effects on the heart and blood vessels from oral contraceptive use. This risk increases with age and with heavy smoking (15 or more cigarettes per day) and is quite marked in women over 35 years of age. Women who use oral contraceptives should not smoke.

Most side effects of the pill are not serious. The most common such effects are nausea, vomiting, bleeding between menstrual periods, weight gain, breast tenderness, and difficulty wearing contact lenses. These side effects, especially nausea and vomiting may subside within the first three months of use.

The serious side effects of the pill occur very infrequently, especially if you are in good health and are young. However, you should know that the following medical conditions have been associated with or made worse by the pill:

1. Blood clots in the legs (thrombophlebitis), lungs (pulmonary embolism), blockage or rupture of a blood vessel in the brain (stroke), blockage of blood vessels in the heart (heart attack and angina pectoris) or other organs of the body. As mentioned above, smoking increases the risk of heart attacks and strokes and subsequent serious medical consequences. Women with migraine headaches also may be at increased risk of stroke when taking the pill.

2. Liver tumors, which may rupture and cause severe bleeding. A possible but not definite association has been found with the pill and liver cancer. However, liver cancers are extremely rare. The chance of developing liver cancer from using the pill is thus even rarer.

3. High blood pressure, although blood pressure usually returns to normal when the pill is stopped.

4. Cancer of the breast. Various studies give conflicting reports on the relationship between breast cancer and oral contraceptive use. Oral contraceptive use may slightly increase your chance of having breast cancer diagnosed, particularly after using hormonal contraceptives at a younger age. After you stop using hormonal contraceptives, the chances of getting breast cancer begin to go back down. You should have regular breast examinations by a healthcare provider and examine your own breasts monthly. Tell your healthcare provider if you have a family history of breast cancer or if you have had breast nodules or an abnormal mammogram. Women who currently have or have had breast cancer should not use oral contraceptives because breast cancer is a hormone-sensitive tumor.

Some studies have found an increase in the incidence of cancer or precancerous lesions of the cervix in women who use the pill. However, this finding may be related to factors other than the use of the pill.

The symptoms associated with these serious side effects are discussed in the detailed leaflet given to you with your supply of pills. Notify your doctor or healthcare provider if you notice any unusual physical disturbances while taking the pill. In addition, drugs such as rifampin, as well as some anticonvulsants, some antibiotics and some herbal products such as St. John's Wort, may decrease oral contraceptive effectiveness.

Taking the pill may provide some important non-contraceptive benefits. These include less painful menstruation, less menstrual blood loss and anemia, fewer pelvic infections, and fewer cancers of the ovary and the lining of the uterus.

Be sure to discuss any medical condition you may have with your healthcare provider. Your healthcare provider will take a medical and family history before prescribing oral contraceptives and will examine you. The physical examination may be delayed to another time if you request it and the healthcare provider believes that it is appropriate to postpone it. You should be reexamined at least once a year while taking oral contraceptives. The detailed patient information booklet gives you further information which you should read and discuss with your healthcare provider.

This product (like all oral contraceptives) is intended to prevent pregnancy. Oral contraceptives do not protect against HIV infection (AIDS) and other sexually transmitted diseases such as chlamydia, genital herpes, genital warts, gonorrhea, hepatitis B, and syphilis.

INSTRUCTIONS TO PATIENTS

HOW TO TAKE THE PILL

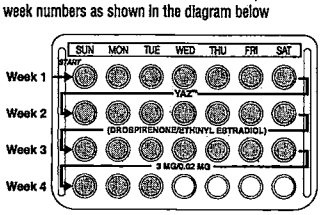
IMPORTANT POINTS TO REMEMBER

BEFORE YOU START TAKING YOUR PILLS:

1. BE SURE TO READ THESE DIRECTIONS:
   Before you start taking your pills.
   Anytime you are not sure what to do.
2. THE RIGHT WAY TO TAKE THE PILL IS TO TAKE ONE PILL EVERY DAY AT THE SAME TIME. YAZ CAN BE TAKEN WITHOUT REGARD TO MEALS.
   If you miss pills you could get pregnant. This includes starting the pack late. The more pills you miss, the more likely you are to get pregnant. See **"WHAT TO DO IF YOU MISS PILLS"** below.
3. MANY WOMEN HAVE SPOTTING OR LIGHT BLEEDING, OR MAY FEEL SICK TO THEIR STOMACH DURING THE FIRST 1-3 PACKS OF PILLS.
   If you do have spotting or light bleeding or feel sick to your stomach, do not stop taking the pill. The problem will usually go away. If it does not go away, check with your healthcare provider.
4. MISSING PILLS CAN ALSO CAUSE SPOTTING OR LIGHT BLEEDING, even when you make up these missed pills.
   On the days you take two pills, to make up for missed pills, you could also feel a little sick to your stomach.
5. IF YOU HAVE VOMITING (within 3 to 4 hours after you take your pill), you should follow the instructions for **"WHAT TO DO IF YOU MISS PILLS"**. IF YOU HAVE DIARRHEA, or IF YOU TAKE CERTAIN MEDICINES, including some antibiotics and some herbal products such as St. John's Wort, your pills may not work as well.
   Use a back-up method (such as condoms or spermicides) until you check with your healthcare provider.
6. IF YOU HAVE TROUBLE REMEMBERING TO TAKE THE PILL, talk to your healthcare provider about how to make pill-taking easier or about using another method of birth control.
7. IF YOU HAVE ANY QUESTIONS OR ARE UNSURE ABOUT THE INFORMATION IN THIS LEAFLET, call your healthcare provider.

BEFORE YOU START TAKING YOUR PILLS

1. DECIDE WHAT TIME OF DAY YOU WANT TO TAKE YOUR PILL.
   It is important to take YAZ at about the same time every day. YAZ can be taken without regard to meals.
2. LOOK AT YOUR PILL PACK: – IT HAS 28 PILLS:
   The YAZ-*pill pack* has 24 light pink "active" pills (with hormones) to be taken for 24 days, followed by 4 white "reminder" pills (without hormones) to be taken for four days.
3. ALSO FIND:
   1) Where on the pack to start taking pills,
   2) In what order to take the pills (follow the arrows)
   3) The week numbers as shown in the diagram below



4. BE SURE YOU HAVE READY AT ALL TIMES:
   ANOTHER KIND OF BIRTH CONTROL (such as condoms or spermicides) to use as a back-up in case you miss pills.
   AN EXTRA, FULL PILL PACK.

WHEN TO START THE *FIRST* PACK OF PILLS

You have a choice for which day to start taking your first pack of pills. Decide with your healthcare provider which is the best day for you. Pick a time of day which will be easy to remember.

DAY 1 START:

1. Take the first light pink "active" pill of the first pack during the *first 24 hours of your period.*
2. You will not need to use a back-up method of birth control, since you are starting the pill at the beginning of your period.

SUNDAY START:

1. Take the first light pink "active" pill of the first pack on the *Sunday after your period starts,* even if you are still bleeding. If your period begins on Sunday, start the pack that same day.
2. *Use another method of birth control* (such as condoms or spermicides) as a back-up method if you have sex anytime from the Sunday you start your first pack until the next Sunday (7 days).

WHEN YOU SWITCH FROM A DIFFERENT BIRTH CONTROL PILL

When switching from another birth control pill, YAZ should be started on the same day that a new pack of the previous birth control pills would have been started.

WHAT TO DO DURING THE MONTH

1. **TAKE ONE PILL AT THE SAME TIME EVERY DAY UNTIL THE PACK IS EMPTY**
   Do not skip pills even if you are spotting or bleeding between monthly periods or feel sick to your stomach (nausea).
   Do not skip pills even if you do not have sex very often.
2. **WHEN YOU FINISH A PACK OF PILLS:**
   Start the next pack on the day after your last white "reminder" pill. Do not wait any days between packs.

WHAT TO DO IF YOU MISS PILLS

If you **MISS 1** light pink "active" pill in Week 1 of your pack:

1. Take it as soon as you remember. Take the next pill at your regular time. This means you may take two pills in one day.
2. You do not need to use a back-up birth control method if you have sex.

If you **MISS 2** light pink "active" pills in a row in **WEEK 1** or **WEEK 2** of your pack:

1. Take two pills on the day you remember and two pills the next day.
2. Then take one pill a day until you finish the pack.
3. You COULD BECOME PREGNANT if you have sex in the *7 days* after you restart your pills. You MUST use another birth control method (such as condoms or spermicides) as a back-up for those 7 days.

If you **MISS 2** light pink "active" pills in a row in **WEEK 3** or **Week 4** of your pack:

1. **If you are a Day 1 Starter:**
   THROW OUT the rest of the pill pack and start a new pack that same day.
   If you are a Sunday Starter:
   Keep taking one pill every day until Sunday. On Sunday, THROW OUT the rest of the pack and start a new pack of pills that same day.
2. You COULD BECOME PREGNANT if you have sex in the *7 days* after you restart your pills. You MUST use another birth control method (such as condoms or spermicides) as a back-up for those 7 days.
3. You may not have your period this month but this is expected. However, if you miss your period two months in a row, call your healthcare provider because you might be pregnant.

If you **MISS 3 OR MORE** light pink "active" pills in a row during **ANY Week:**

1. ***If you are a Day 1 Starter:***
   THROW OUT the rest of the pill pack and start a new pack that same day.
   If you are a Sunday Starter:
   Keep taking 1 pill every day until Sunday. On Sunday, THROW OUT the rest of the pack and start a new pack of pills that same day.
2. You COULD BECOME PREGNANT if you have sex in the *7 days* after you restart pills. You MUST use another birth control method (such as condoms or spermicides) as a back-up for those 7 days.
3. You may not have your period this month but this is expected. However, if you miss your period two months in a row, call your healthcare provider because you might be pregnant.

If you **MISS ANY** of the 4 **white** "reminder" pills in **Week 4:**

THROW AWAY the pills you missed.

Keep taking one pill each day until the pack is empty.

You do not need a back-up method of birth control.

FINALLY, IF YOU ARE STILL NOT SURE WHAT TO DO ABOUT THE PILLS YOU HAVE MISSED:

Use a BACK-UP METHOD (such as condoms or spermicides) anytime you have sex.

KEEP TAKING ONE ACTIVE LIGHT PINK PILL EACH DAY until you can contact your healthcare provider.

For additional information see "Detailed Patient Labeling"

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Manufactured in Germany

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Fox gives 'Prison Break' the death penalty... The Mickey Rourke comeback train rolls on—next stop: 'Iron Man 2'?... 'Grey's Anatomy' crossover

FINAL SHOT: Miller's show is returning for its last episodes

TV *Prison Break* is going to that great big slammer in the sky: Fox has announced that its once-signature drama will end its four-season run later this year. Exec producer **Matt Olmstead** tells EW exclusively that there was "nowhere to go beyond this season," adding that he "didn't want the show to become a parody of itself." Ratings-wise, the decision was easy since viewership is down 22 percent from last year. Luckily, fans will get some closure when *Break* returns April 17 to air its remaining six episodes. Michael and Lincoln (**Wentworth Miller** and **Dominic Purcell**) will finally catch a break—at a huge cost—in May's finale. Says Olmstead, "There will be deaths." But since Fox extended *Break*'s 22-episode order by two hours earlier this year, that "finale" may not even be the show's last gasp. Olmstead has filmed a couple of extra segments that he says "address a couple of other story lines [and] can play as a stand-alone [movie]." What's more, there are rumblings that *Break* might get a stay of execution under somewhat different circumstances. Explains exec producer **Dawn Parouse**: "I would love to do a show about a women's prison. It would have to be a fresh start—if not by us, then somebody." Given that *L Word* creator **Ilene Chaiken** is planning *the exact same thing* for the proposed spin-off to her Showtime drama, perhaps Parouse should think about a different approach. + *Lie to Me* debuts Jan. 21 on Fox, and lest you think its setup—**Tim Roth** plays a scientist who helps solve crimes by reading faces—sounds like a rip-off of CBS' *The Mentalist*, costar **Brendan Hines** would like to set things straight: "Our show is based on actual science, while *The Mentalist* is more scam...and they deal with a murder each week." Oh, it's on! *—Lynette Rice*

TV CHANDRA WILSON tells EW that she's among the *Grey's Anatomy* cast members who will appear on *Private Practice* beginning Feb. 5. Not only will KATE WALSH's Addison return home to Seattle, but "some of us will then go to L.A. to work in her office," reveals Wilson + *Damages*' season 2 premiere on Jan. 7 didn't do much, pulling in just 1.8 million viewers. But FX remains committed to the show that's garnered an Emmy for star GLENN CLOSE (right) and a third-season pickup. "Some series have mass appeal and some have depth," says FX president JOHN LANDGRAF, who adds that it attracts high-end advertisers and revenue from strong overseas sales. "We are confident it will remain on our schedule beyond season 3." *—LR*

MOVIES

So just who will be the next big-name actor to join the cast of *Iron Man 2*? Marvel Studios remains mum on details, but sources say EMILY BLUNT (*The Devil Wears Prada*) could play a lead character named Natasha, who goes by several aliases including the Black Widow. Blunt is apparently one of many actresses the filmmakers are considering, though she's believed to be the front-runner. In other *Iron Man 2* news, comeback kid MICKEY ROURKE is in discussions to play a villain, but he's also slated to film a part in SYLVESTER STALLONE's actioner *The Expendables* at the same time. It's unclear whether he'll be able to do both. *—Nicole Sperling*

GORE VERBINSKI (*Pirates of the Caribbean*) will direct screenwriter MICHAEL GILIO's script *Big Hole* for Universal. The project—which was on last year's widely circulated "Black List" of Hollywood's best unproduced screenplays—is about an ex-cowboy's quest to recover his money after he falls for a sweepstakes fraud. *—NS*

EW.COM
We break news so you don't have to, on the HI blog at EW.COM

Fox takes show's title literally: inexplicably renews *'Til Death*

PRISON BREAK: RICHARD FOREMAN/FOX; CLOSE: JOHN SPELLMAN/RETNA LTD.; GRIM REAPER: TOLEDANO/STONE+/GETTY IMAGES

GOLDEN GLOBES

The Best and Worst of the Red Carpet

What happens when TV and movie stars collide? Major fashion fireworks—and some really bad hair.

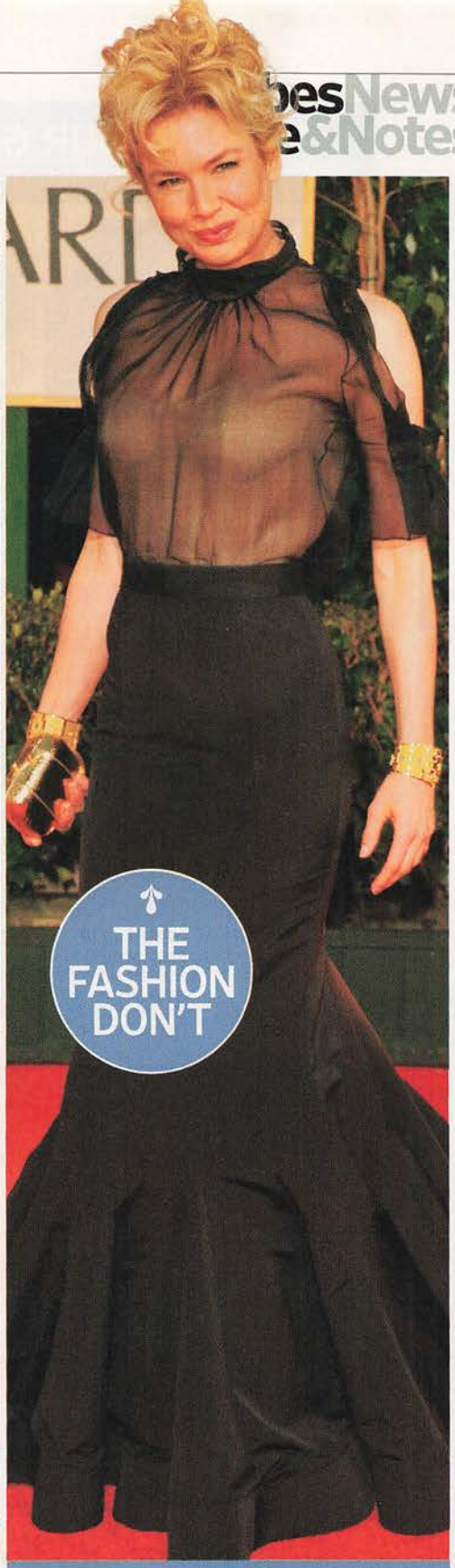
BY MEETA AGRAWAL

ANGELINA JOLIE
Leave it to Angie to add sparkle to the dull dishwater color of the night with the strap-to-hem beading of her Atelier Versace blouson gown.

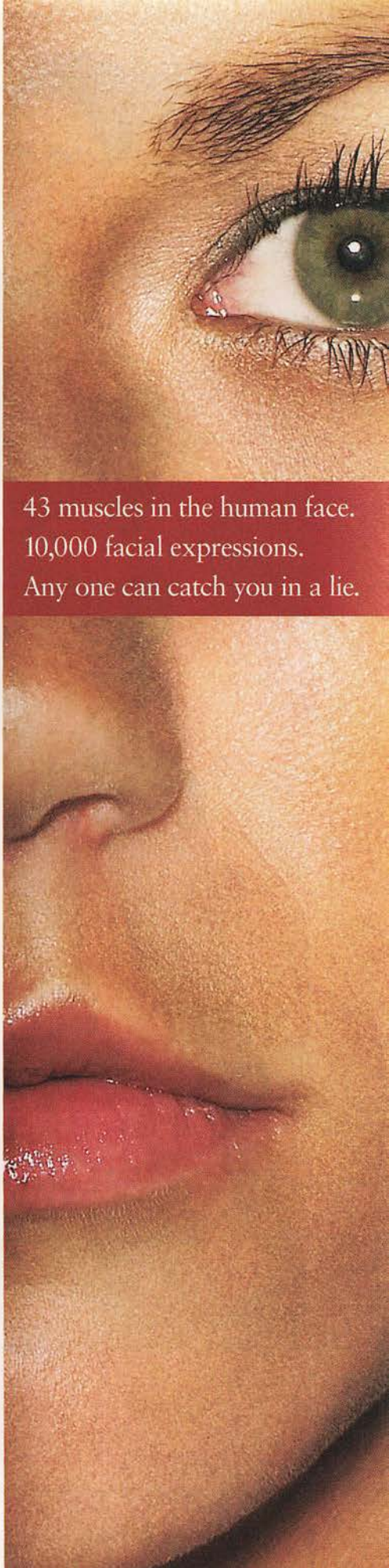
EVA LONGORIA PARKER
All the other Housewives stayed back on Wisteria Lane, so it was up to Eva to bring the *Desperate* drama. And this fire-engine red Reem Acra, with the most delicious neckline of the night, delivered.

FREIDA PINTO
Before *Slumdog Millionaire* hit big inside the Beverly Hilton, its lead actress had already caused a sensation on the red carpet in her delicately draped, daringly hued Christian Lacroix.

JANUARY JONES
Taking a cue from her retro world of *Mad Men*, the best-actress nominee channeled old-Hollywood glamour with polished waves and a sky blue satin Versace gown.



RENÉE ZELLWEGER
For a second we thought we were watching *Girls Gone Wild: The Victorian Edition*. From her bird's-nest beehive to bizarrely peekaboo top, the usually chic actress was a complete peekadon't.



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THE JURY'S OUT

MAGGIE GYLLENHAAL
Is it *Working Girl*—or "You're working it, girl!"? In a Lanvin column gown, the *Dark Knight* star made the argument that animal prints don't have to be left to those with Real and Housewife in their title.

HAIRING OUR GRIEVANCES

Please 'do it over again, ladies

THE POUF
Drew Barrymore gave new meaning to the phrase "She has her head in the clouds."

THE PONY
Crossing the fine line between curls and frizz, Debra Messing lived up to her last name.

THE UPDO
We know Tina Fey is a winner, but thanks to high-def TV we realized her bun wasn't.

THE DYE JOB
Red alert! Did Rumer Willis mean to match her hair to her dress?

THAT EXTRA SOMETHING

A look at the accessories that elevated the ensembles

BEST COLLAR
Christina Applegate came up daisies in her Lorraine Schwartz diamond necklace.

BEST CLIP
An antique Fred Leighton diamond comb completed Elizabeth Banks' romantic bob.

BEST EARRINGS
Anne Hathaway added a new twist with sapphire and diamond from Van Cleef & Arpels.

BEST POUT
Rouge Dior lipstick in "Fantastic Plum" set off Amanda Seyfried's pale look to perfection.

FASHION MATH

We break down the night's most buzzed-about look

JENNIFER LOPEZ
at 2000 Grammys in Versace

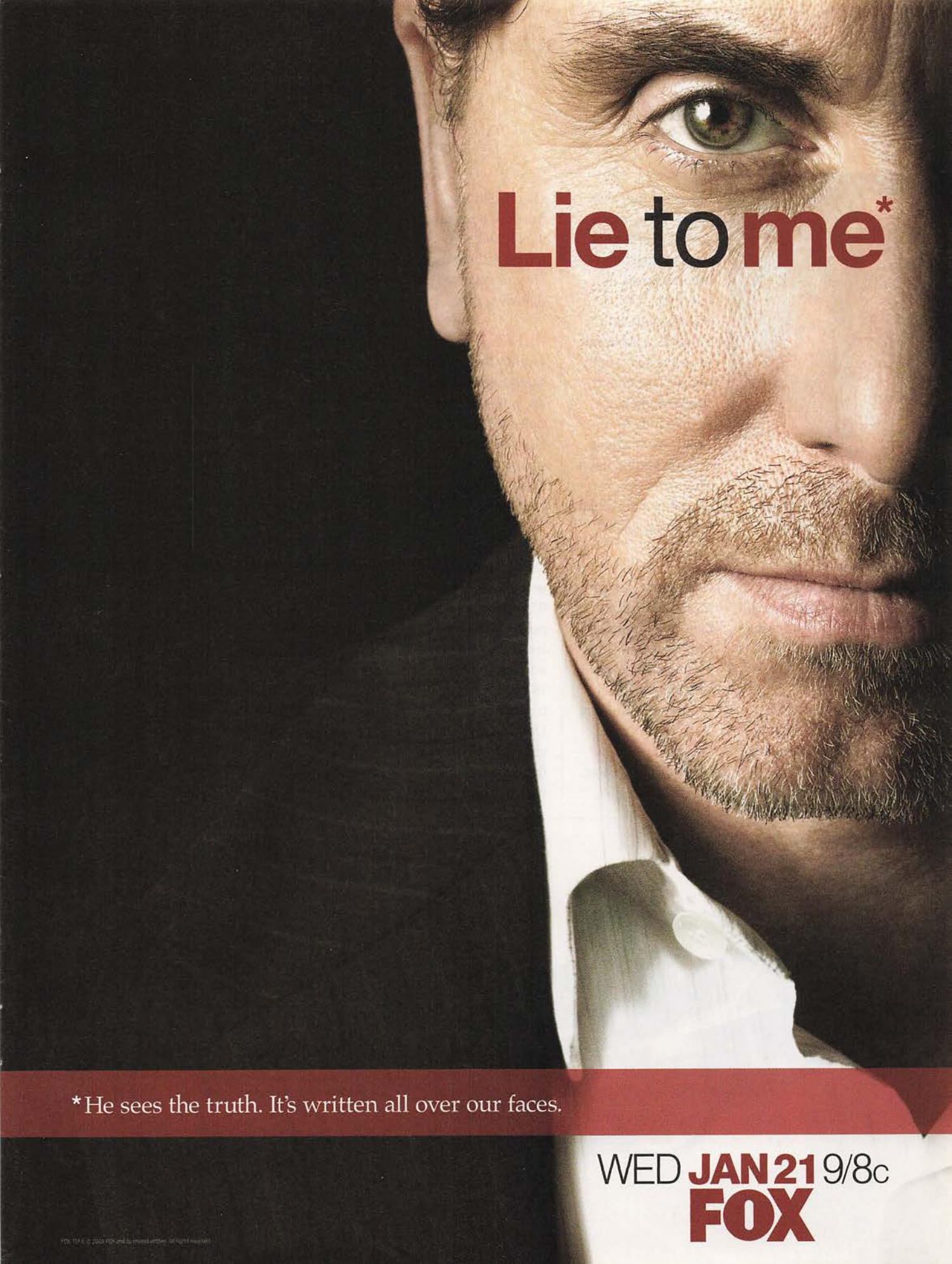
+

BEYONCÉ
at 2007 Golden Globes in Elie Saab

=

JENNIFER LOPEZ
at 2009 Golden Globes in Marchesa

(PREVIOUS PAGES) JOLIE, JONES, ZELLWEGER: STEVE GRANITZ/WIREIMAGE.COM; LONGORIA PARKER: VINCE BUCCI/WIREIMAGE.COM; PINTO: FRAZER HARRISON/GETTY IMAGES; (THIS PAGE) GYLLENHAAL, BARRYMORE, MESSING, SEYFRIED, LOPEZ (2): STEVE GRANITZ/WIREIMAGE.COM; FEY: JEWEL SAMAD/AFP/GETTY IMAGES; WILLIS: ROBYN BECK/AFP/GETTY IMAGES; APPLEGATE: VINCE BUCCI/WIREIMAGE.COM; BANKS: CHRIS PIZZELLO/AP IMAGES; HATHAWAY: KEVORK DJANSEZIAN/GETTY IMAGES; BEYONCÉ: FRAZER HARRISON/GETTY IMAGES


Lie to me*
*He sees the truth. It's written all over our faces.
WED JAN 21 9/8c
FOX

News Monitor & Notes

MARRIED

Singer **Fergie**, 33, and actor **Josh Duhamel**, 36, swapped vows Jan. 10 in Malibu.... *Dexter* costars **Michael C. Hall**, 37, and **Jennifer Carpenter**, 29, wed on Dec. 31 in Big Sur, Calif.

BIRTHS

On Jan. 12 in L.A., *The Biggest Loser* host **Alison Sweeney**, 32, gave birth to her second child, Megan Hope, with hubby Dave Sanov.... **Gael García Bernal**, 30, and girlfriend **Dolores Fonzi**, 30, had their first child on Jan. 8 in Madrid.... **Lisa Bonet**, 41, delivered a baby boy with husband **Jason Momoa**, 29, Dec. 15 in L.A. Nakoa-Wolf Manakauapo Namakaeha Momoa is the couple's second child and Bonet's third.

SPLIT

On Jan. 11, a lawyer for **Blake Fielder-Civil**, 26, announced that his client is divorcing singer **Amy Winehouse**, 25, on grounds of adultery.

HOSPITALIZED

Deal or No Deal host **Howie Mandel**, 53, checked into a Toronto hospital Jan. 12 with an irregular heartbeat. He was released the following day.

RECOVERING

Law & Order: SVU's **Mariska Hargitay**, 44, suffered a partially collapsed lung. Her reps say she will continue to shoot the season's remaining episodes.

COURTS

On Jan. 9 in Malibu, actor **Ryan O'Neal**, 67, pleaded guilty to possession of a controlled substance and agreed to an 18-month drug treatment program. Upon completion, his charges, which stem from a Sept. 17 arrest, will be dropped.

PORTRAIT OF A FIGHTER: Swayze with Walters

SWAYZE HOSPITALIZED Just days after his interview with Barbara Walters aired on *20/20*, Patrick Swayze was admitted to an L.A. hospital with pneumonia on Jan. 9. The actor, who is battling pancreatic cancer, remains under observation, even as his new A&E series, *The Beast*, was set to premiere on Jan. 15. "One thing I'm not gonna do is chase staying alive," Swayze told Walters. "You spend so much time chasing staying alive, you won't live." *—KW*

DEATHS

Jean de Florette director **Claude Berri**, 74, passed away Jan. 12 in Paris, after being hospitalized with a neurological condition.... **Tom O'Horgan**, 84, the director of the first Broadway version of *Hair*, died Jan. 11 of natural causes in Venice, Fla.... Actor **Steven Gilborn**, 72 (*Ellen*), died Jan. 2 of cancer in North Chatham, N.Y. *—Kate Ward, with additional reporting by Beth Johnson*

DUHAMEL AND FERGIE: KEVIN MAZUR/WIREIMAGE.COM; SWAYZE AND WALTERS: RON TOM/ABC

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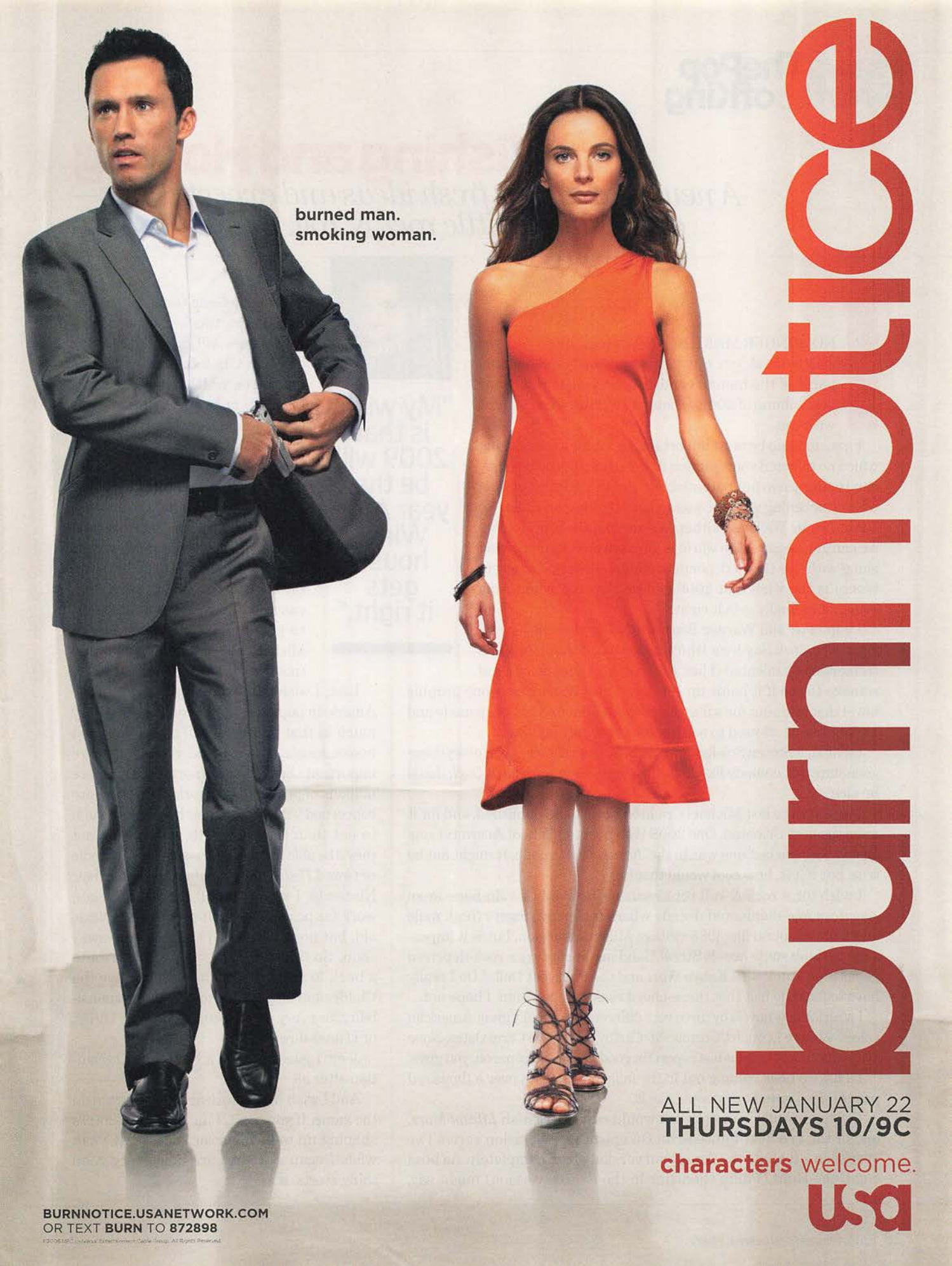
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Wishing and Hoping

A new year brings fresh ideas and expectations—and maybe a little rock & roll. **BY STEPHEN KING**

"My wish is that 2009 will be the year Amy Winehouse gets it right."

I NO LONGER MAKE New Year's resolutions—it's too easy to break 'em. But wishes and hopes are essential parts of the human condition, and since this is my first column of 2009, I thought I'd share some of mine with you.

First, and maybe most important, I wish for a year during which no talented young actors or musicians die before they can realize their full potential. No Heath Ledgers, please; what a sickening shock it was to hear that on the radio. No David Foster Wallaces, either. We need all the bright lights we can get, because the world is too dark already. Following along with this (like a dependent clause at the end of a sentence) is the wish that 2009 will be the year when Amy Winehouse finally gets it right.

I hope Fox and Warner Bros. will settle their nasty catfight over Zack Snyder's *Watchmen* movie. I think Snyder's tremendously talented (I just watched his *Dawn of the Dead* remake to see if it holds up—it does), and *Watchmen* is one graphic novel that cries out for a film adaptation. That one has been made and I might not be allowed to see it seems absurdly unfair.

I wish that Steven Spielberg would make another big, loose, everything-goes slapstick comedy like *1941*. Or a big-screen remake of *Duel*, that'd be nice.

I wish for the last Michael Crichton novel to be published, and for it to be the best Crichton. One 2008 Web post (on Yahoo! Answers) suggested that the last one was in the *Jurassic Park* mode. It might not be true, but if it is, how cool would that be?

I wish for a rock & roll renaissance—probably a vain hope in an *American Idol*-dominated decade where too many singers (both male and female) sound like 1985-vintage Michael Jackson, but is it impossible to think some neo-E Street Band might capture a rock-deprived generation stuck with Kanye West and the Pussycat Dolls? Do I really have to face the fact that three-chord rock is dead? Man, I hope not.

I wish for new novels by three very different but equally great American voices: Elmore Leonard, Cormac McCarthy, and Joyce Carol Oates. None are young, but all are (at last report) in good health. So come on, you guys.

I'll have a book coming out in the fall, and since it's over a thousand pages long, I sure hope people like it.

I wish an American network would run the British *Life on Mars*, one of the greatest limited-run (16 episodes) television series I've ever seen—it shuts the American version down completely. As boss cop Gene Hunt (Philip Glenister in the British version) might say, "Trust the Gene Genie on this."

I hope my two favorite returning cable series will kick ass: *Damages* on FX and the incomparable *Breaking Bad* on AMC. I'm also wishing for more answers than questions on *Lost*, and a season of redemption for *24*...although I have to tell you, Uncle Stevie has not been encouraged by the advance trailers.

I wish that the final six episodes of this year's *Prison Break* won't be the final six episodes ever. Come on, Fox, if you can run that silly *Sarah Connor Chronicles* thing, surely you can find it in your corporate heart to give me one more helping of Michael, Lincoln, and the immortal (not to mention immoral) T-Bag.

Last, I wish that every appreciator of the American pop cult—and I count myself very much in that number—will remember that books, music, movies, and videogames are important...but not all-important. There are millions of people in the world who are more concerned with getting their hands on enough to eat than they are with whether or not they'll be able to score a new-generation Kindle or *Grand Theft Auto: Chinatown Wars* for their Nintendo. I know that all the fight-hunger, work-for-peace Bono blah-blah can get a little old, but none of the bad stuff is going away soon. So in 2009, I'm going to contribute a buck to some useful charity like Save the Children or Physicians for Social Responsibility for every one I spend on movies, DVDs, or iTunes downloads.

Jeez, I guess I made a New Year's resolution after all.

And I wish that you, dear reader, would do the same. If you can't, I understand—2009's shaping up to be a horror show—but I can wish. Because wishes are how every good thing starts. ■

AMY GUIP/CORBIS OUTLINE

HIGH BLOOD PRESSURE. DIABETES. PROCRASTINATION. THREE THINGS THAT CAN LEAD TO KIDNEY DISEASE.

If you have diabetes, high blood pressure or a family history of kidney disease, you're at risk for kidney disease. And the longer you put off getting screened, the bigger that risk becomes. So talk to your doctor about getting a kidney screening. Kidney health is essential to life. And early detection can mean saving yours. The National Kidney Foundation offers free screenings all around the country. Just check our website to find one near you. The worst thing you can do for your kidneys is nothing. **kidney.org**

National Kidney Foundation

LOVE YOUR KIDNEYS

A year after his tragic death, and on the eve of an Oscar nomination for *The Dark Knight*, **HEATH LEDGER'S** friends and colleagues reveal new details about the talented young actor—and share some unforgettable stories

"HE KNEW HE'D DONE SOMETHING SPECIAL"

BY JOSH ROTTENBERG AND CHRISTINE SPINES

I haven't talked about it until now. I'm really nervous," says actor Wes Bentley, chain-smoking outside a Los Angeles restaurant. Bentley was one of Heath Ledger's closest friends. They costarred in 2002's *The Four Feathers* and shared the same agent, along with a taste for mischief and a wariness of Hollywood's star-making machinery. Even now, a year after Ledger was found dead in his New York apartment, it's hard for Bentley to believe he's gone. • On Jan. 22—the anniversary of the actor's passing—Hollywood will unveil this year's Academy Award nominees, and Ledger is considered a lock to secure a posthumous Best Supporting Actor nod for his performance as the Joker in *The Dark Knight*. To mark the occasion, ENTERTAINMENT WEEKLY reached out to dozens of Ledger's friends and collaborators in the industry—many of whom haven't spoken publicly about his death until now—to compile an oral history of his fascinating but sadly abbreviated film career. The surprising portrait that emerges offers new insight into this complicated artist, an actor who stayed true to his adventurous instincts while attempting to navigate the perilous waters of stardom.

Born in Perth in 1979 to an automotive-engineer father and a French-teacher mother, Ledger appeared in a handful of Australian TV shows and one small film before moving to Los Angeles at age 18. On the strength of his appearance in a short-lived swords-and-sandals series on Fox called 'Roar,' he was signed by CAA agent Steve Alexander, who helped land him his first American movie, the 1999 Shakespeare-inflected teen comedy '10 Things I Hate About You.'

Donna Morong, casting director, *10 Things*: Heath drove up in a convertible, top down, and jumped out of the car without even opening the door. He was adorable. Gorgeous. So full of life. He smoked cigarettes and was wearing tight white jeans. He was impish, like he was in on a joke, like he had this secret that tickled him. He was living at a fast speed. It seemed like he was desperate to grow up.

Gil Junger, director, *10 Things*: Heath came in to read, and he exuded a sexuality so uncommon for a man of that age. As soon as he left, I stood up and said, "Ladies, I have never wanted to sleep with a man, but if I had to, that would be the man. Please hire him immediately."

Julia Stiles, costar, *10 Things*: Heath always seemed so mature. I got the sense he was averse to becoming any kind of teen idol. I think he felt like *10 Things* had more substance, but he anticipated that if he did more movies like this, he'd get stuck doing teen romantic comedies.

Junger: I said, "Heath, once this movie comes out, your life will forever change. You're going to be a big movie star and I want you to keep your head screwed on straight, because you're not going to know what hit you." And his cool response was, "Well, let's just do as well as we can with this and see what happens." Most 19-year-old guys would have said, "Wow, let me get a new car!"

Alexander: After *10 Things*, Heath was offered every teen movie under the sun. Every studio wanted him to play the most popular guy in high school, the guy that gets the girl. He let all those opportunities go by, whether there was money or not. He said, "I really want to try to elevate what I'm doing."

Following the moderate success of '10 Things,' Ledger stepped away from the teen-pinup track with a part as Mel Gibson's son in the 2000 Revolutionary War epic 'The Patriot.' That $113 million hit led to his first major starring role, in a souped-up medieval jousting movie called 'A Knight's Tale.'

Mel Gibson, costar, *The Patriot*: His audition for *The Patriot* was rough. But he got the gig because of some kind of honest thing that was intrinsic to him. He was just authentic and sincere. I don't think he knew the power he had already. So he'd work himself up into an angst situation, trying to get at things that were already there. You almost wanted to say, "Dude, just calm down and be yourself. It's good."

(PREVIOUS PAGES) SAM JONES/CPI SYNDICATION

Clockwise from top: Ledger in *10 Things I Hate About You*; the Australian TV series *Sweat*; *Brokeback Mountain* (with Jake Gyllenhaal); *The Dark Knight*; *A Knight's Tale*; and *Lords of Dogtown*

10 THINGS I HATE ABOUT YOU: RICHARD CARTWRIGHT; *SWEAT*: NEWSPIX; *BROKEBACK MOUNTAIN*: FOCUS FILMS/EVERETT COLLECTION; *THE DARK KNIGHT*: WARNER BROS. PICTURES; *A KNIGHT'S TALE*: EGON ENDRENYI; *LORDS OF DOGTOWN*: JAIMIE TRUEBLOOD

Todd Black, producer, *A Knight's Tale*: When we saw the first cut of *A Knight's Tale*, you couldn't look away from Heath. We were the first movie that put his full face on the poster. No one knew him quite yet, but we just decided to gamble. And Heath—ugh, he didn't even want to deal with it. He was mortified! He wanted the other people who were in the movie to be on the poster.

Alexander: We were sitting in a marketing meeting at Sony, and they were talking about how they were going to build the campaign for the movie, how they're going to hit this city and that city, and they'd like him to go on a world tour. They had this whole campaign—"He will rock you"—because Heath looked like a rock star. Obviously it was a great opportunity, but Heath saw it as a lot of pressure. He was scared to death. He walked out of the meeting and ran into the bathroom. He was afraid he was being built up too quickly, and that if he was put on a pedestal there was nowhere to go. I don't think he was mature enough at that moment to understand what he wanted from his career, but that just didn't feel right to him.

On the strength of 'A Knight's Tale,' which earned $57 million at the box office—a solid tally considering Ledger was still largely unknown—the actor was inundated with major offers, including the leading role in 'Spider-Man.' Instead, he shifted gears, demonstrating serious acting chops as a suicidal prison guard in the indie drama 'Monster's Ball,' which filmed in Louisiana.

Alexander: Sony asked me to come over and read the script for *Spider-Man*. It was going to be a really cool tentpole movie. But as soon as I said *Spider-Man*, Heath said, "It's not for me. I would be

taking someone else's dream away." He never second-guessed his decisions or said "what if"—which was amazing, because I certainly did!

Marc Forster, director, *Monster's Ball*: When he read the script, Heath said, "Look, I get this character. I totally understand him. I'll come down there and breathe in that world." He wanted to try something different, something where the movie wasn't resting on his shoulders. The one thing he said was, "I'm not going to participate in the promotion of the movie. I'm just going to come in and focus on the acting."

Alexander: *Monster's Ball* definitely did some heavy lifting for him. A lot of important filmmakers and studio executives saw him in a different way after that movie. It achieved exactly what we wanted it to in terms of stripping away the shininess of a leading man.

By 2004, Ledger's career momentum had slowed following a series of critical and financial flops: the period epic 'Four Feathers,' the Australian Western 'Ned Kelly,' and the horror film 'The Order.'

Alexander: Heath was going through growing pains. He wasn't really going forward, he wasn't really falling back—it was just kind of a push. He was getting more experience, but the movies weren't working. He said he was sort of tearing his career down so it could be built back up the right way.

Playing an eccentric con artist in the 2005 fantasy film 'The Brothers Grimm,' opposite Matt Damon, proved a creative breakthrough for Ledger, despite the movie's lackluster box office performance. He would then make another idiosyncratic career choice by taking a supporting role as 1970s skateboarding guru Skip Engblom in 'Lords of Dogtown.'

Terry Gilliam, director, *The Brothers Grimm*: [Cinematographer] Nicola Pecorini was working on *The Order*, and he called me and said, "This kid is extraordinary. He's fearless." I went out to L.A. and met Heath and just liked him immediately. As we were talking, he was constantly jiggling around. I was like, "That's great—you've got to keep that." He just had this incredible energy that was intense but very vulnerable at the same time. Heath was determined to be his own man, despite his success. Johnny Depp was someone he really admired. I introduced them at the Toronto Film Festival. Johnny has a good sense of competition. Right from the start, he was just, like, "Ooh, this guy—watch out!"

Catherine Hardwicke, director, *Lords of Dogtown*: I heard Heath wanted to do *Dogtown*, and I was shocked. The real Skip was a pretty funky character. I thought I was going to get Philip Seymour Hoffman. Heath came in to meet me and he was extremely shy. He had his cap pulled down and it was like, could this guy look any more like a homeless person? It's a survival mechanism, to become scruffy, to try to hide, to go against everyone's expectations. He talked to me about Australia and surfing and skateboarding, and I thought, I can't say no.

By this point, Ledger had earned a reputation for having a magnetic personality and an irrepressible appetite for fun.

Black: Heath was the pied piper. If you were sad, he took care of you. If you were happy, he made you happier just by dancing or talking or laughing. Fear didn't enter his psyche. He would say whatever was on his mind. If he didn't like you, you would know it, and if he liked you, you would know it.

Bentley: Heath's fun clouded its way through a room. It was infectious. If you were stuck in an elevator with him, you'd be entertained. He liked to go to Vegas dressed snazzy. He'd walk the streets of Vegas and never really have a plan, dressed up in a pink blazer and a tie. He liked to get a boat and travel to the Greek islands. Some people think he'd party too much and take drugs. That wasn't the case. It was young energy. He was high off life.

Hardwicke: In most of *Dogtown*, Heath's character is drinking or high, so that's a state he had to get to every day. I did find out that most times when he was drinking a beer in a scene, he'd ask the prop people for a real beer, not a fake beer. So I'm thinking, Is this anything I should worry about? With other actors, it was a problem. They came on the set too f---ed up and couldn't say their lines. For Heath, that was never an issue. But you just never know. There was one scene where his character is losing it at a party. He got up on the roof, and we didn't know if he was going to fall off and kill himself or throw his surfboard at somebody or what. Everybody was semi-terrified. You just didn't know where his chemistry was. I literally prayed. Heath's up there on the roof, hanging over the edge. I was like, "I want somebody behind him to grab his leg if he needs it and somebody below him." You feel that in the film. You don't know how far this guy is going to go. That's how we felt in some ways about Heath.

Gilliam: He was a very old soul. When we were in Prague doing *Grimm*, there was one night we went to see this gypsy band. Somehow his age came up in conversation. At that time, Matt Damon was 32, and I always felt Heath was the same age, if not older. He said, "I'm 24." I said,

"Heath was the pied piper. If you were sad, he took care of you. If you were happy, he made you happier just by dancing or talking or laughing. Fear didn't enter his psyche. He would say whatever was on his mind."

—Todd Black, producer, *A Knight's Tale*

"What? That's not *possible*!" He had a kind of wisdom you only get from centuries of former life. He could talk about any number of things—books, ideas—and this was not a 24-year-old you were talking to. Maybe he was part aborigine somewhere down the line.

Bentley: Heath had great taste in music. He always knew what to play at 5 a.m.: Neil Young, "Old Man." He'd find the right time for it and sneak it in.

In 2005, Ledger embraced one of the riskiest choices a male movie star can make and signed on to play the tight-lipped, emotionally constricted gay cowboy Ennis Del Mar opposite Jake Gyllenhaal in Ang Lee's romantic drama 'Brokeback Mountain.'

Diana Ossana, screenwriter, *Brokeback Mountain*: I called Steve Alexander and said, "Get this script to Heath now." Heath was with [then girlfriend] Naomi Watts in New York, and on the way back to Australia, they both read it. When I met Heath, he told me that after they read the script, Naomi was jumping up and down on the bed going, "You have to do this! This will repay you in ways that you can't imagine!"

James Schamus, producer, *Brokeback Mountain*: Heath was somebody that [screenwriters] Larry McMurtry and Diana Ossana had always used as a reference point in writing the character of Ennis. You knew that part was in Heath. It was just a question of whether Ang could bring it out. Heath met Ang, and it was one of those funny conversations. All Ang wants is about 45 minutes to stare at the person. He doesn't need to say anything and doesn't care what the person has to say. But the minute Heath left it was like, "Okay, great. Yep."

Hardwicke: Heath said, "I've got to go be a gay cowboy." And everyone was talking every which way, making every kind of joke. You knew it was going to be great and he had to do it. But there was the fear embodied in it, too: What was I thinking? Did I really agree to this?

Gilliam: I used to get calls from Heath during *Brokeback*, because he wasn't happy. He felt alone and isolated. I think it was his sense of not getting the kind of warm support we gave him on *Grimm*. Whatever it did, it produced an extraordinary performance.

Schamus: During casting, rehearsals, and preproduction, Ang is like the warm, wise, cuddly daddy bear. The minute he yells "Action!" on the first shot, the actors become alienated props he kind of puts up with. That's the environment, and it's tough on actors. He doesn't yell at peo-

"I can't think of him without smiling, even through the tragedy," says director Hardwicke. "He was just a luminescent being."

BEN WATTS/CORBIS OUTLINE

Clockwise from top: Ledger filming *The Imaginarium of Doctor Parnassus*; with Lee and Gyllenhaal on the set of *Brokeback*; with Watts, Jennifer Quanz, and Bentley in 2002; and collecting an award for *I'm Not There* at 2007's Venice Film Festival

THE IMAGINARIUM OF DOCTOR PARNASSUS: JACK LUDLAM/SPLASH NEWS; BROKEBACK MOUNTAIN: KIMBERLY FRENCH; LEDGER WITH WATTS, QUANZ, AND BENTLEY: ROBERT MILLARD/ZUMA PRESS; LEDGER: DANIELE VENTURELLI/WIREIMAGE.COM

ple or humiliate them. But it's a very tough space. Heath had very difficult days. You could really feel the pain he was going through.

Rodrigo Prieto, cinematographer, *Brokeback Mountain*: Heath was definitely moody compared to Jake, who is very bubbly and jokes around. There were some very emotional scenes, and Heath would struggle to get it exactly right. It didn't come easily. I think there was an insecurity about his ability as an actor. I remember the scene where he's in the Greyhound station and the girl he'd been seeing comes in and starts crying. Each take, she cried very easily. She had no problem finding that emotion. Heath just looked at me and said, "Oh, how I envy her."

On the Canadian set of 'Brokeback,' Ledger—who had recently broken up with Watts—grew close to Michelle Williams, who was playing his wife.

Schamus: I remember when Michelle showed up, we had dinner with her and Heath and there was no indication of any of what was to happen. But a couple weeks later, it was a reality. People felt privileged to share in what they were discovering between each other. It wasn't a big public drama. It was quiet, but very present as a kind of gift to everybody.

Prieto: We wanted to shoot a scene where Heath and Michelle are sledding down a hill and the sled falls over and they play in the snow. And when the sled tipped over and Heath fell on top of Michelle, she was like, "Ow! Ow!" We realized she'd really hurt her leg and was in intense pain. Heath was consoling her and making sure she was okay. He went with her to the hospital. I was very touched. I was thinking, Hmmm, maybe there's something here. A couple of weeks later I realized they were a couple.

In December of 2005, 'Brokeback Mountain' opened to massive acclaim, becoming a zeitgeist-shifting phenomenon and generating Oscar buzz. Amid the hoopla, Ledger and Williams were raising their newborn daughter, Matilda, born that October.

Gibson: Fatherhood changes you. Some guys, it doesn't. But with Heath, it was going to.

Gilliam: The months of publicity on *Brokeback* were difficult for Heath, because there was so much pressure—this was suddenly the Academy Awards and everything. Heath dutifully did it, and I know hated every moment of it. All of us heard it in different ways from him. He just hated it. For him, it was probably a kind of selling out. He hated going on chat shows. He hated what he felt were silly interviews. He felt his job was to be an actor. It bothered him to feel he was hustling to get an award or publicity.

Hardwicke: Seeing Heath at parties and events was uncomfortable. The hand-

shakes, the endless probing, seeing the same people at the People's Choice Awards that you saw at the Golden Globes—that wasn't really him.

Nicola Pecorini, friend and cinematographer, *The Order* and *The Imaginarium of Doctor Parnassus*: Heath would sometimes ask for help to escape: "Can you call me at 5:15 so I can pick up the phone and get off this interview?" It was very funny, because he was like a big kid—you know, "Get me out of Science 101." He went along for the ride, but at times it was a bit too much for him. He'd call me and say, "Can I come play with your kid?" My son at the time was 10, and Heath would come and spend hours playing soldiers with him, just to get away from everything.

At age 26, Ledger earned an Oscar nomination for Best Actor, only to lose to Philip Seymour Hoffman. Following 'Brokeback,' he appeared in the period romp 'Casanova,' the heroin drama 'Candy,' and the Bob Dylan quasi-biopic 'I'm Not There.' Meanwhile, he felt increasingly driven to pursue his own projects: making music videos, working with a Los Angeles art collective called The Masses, and developing scripts he hoped to someday direct.

Pecorini: Heath was extremely relieved he didn't win the Oscar. I saw him the next day and he was like, "It's a big, bloody weight off my back." I said, "Don't you have even a little regret?" He said, "No. It's over! I'm free now!" If he had won, he would have had to deal even more with this system that wanted to guide his career and his life. He immediately threw himself back into a project that was really important to him: a movie he wanted to make about [late British singer] Nick Drake. That was one of his dream projects. The moment the Oscars were over, he said, "Now we can do the Nick Drake thing."

Gilliam: The Oscar nomination wasn't a good thing. I think it's a terrible thing to be nominated. That's a punishment for having been good. There was a period after *Brokeback* where Heath just didn't know which way to go. He would sign up for this and that and then pull out. That year was confusing for him.

Hardwicke: During the awards and celebratory parties for *Brokeback*, he told me, "I don't want to work. I want to take a year or two off where Michelle and I will move to Holland and ride bikes." This dream took root in his mind: How can I get away? How can I get time to renew my soul? But the business doesn't want you to take that time. He was so desirable, everyone was offering him the most delicious things in the world on a daily basis.

Prieto: I saw Heath at the Venice Film Festival when he was there with *I'm Not There*. He was accepting an award for Cate Blanchett. And he was just totally different from when we worked together. He was dressed very oddly. He had these little shorts and this funny jacket with the pockets turned inside out. He seemed different. His vibration was much higher. He went up to receive the award and he was making jokes about the absurdness of it all. It felt like he was making fun of the whole awards thing, the red carpet, everybody dressed up. He didn't seem comfortable in his skin that day.

It took a year before Ledger signed on to his next role, as the psychotic Joker in director Christopher Nolan's 'The Dark Knight,' which finally allowed him to do a big summer blockbuster on his own terms.

Charles Roven, producer, *The Dark Knight* and *The Brothers Grimm*: After *Brokeback*, everyone wanted Heath to do everything. His agent heard we were starting to cast the Joker and he said Heath was looking for something that would be the opposite extreme from *Brokeback* and he'd love to kick around the idea. Chris and producer Emma Thomas and I all thought that was great. We made sure Heath understood this was a huge summer tentpole, where you really need the whole publicity machine working. We laid out right away what you're in for when you do a movie like this. You've got to be prepared to see your image in a store as a doll. We couldn't have a situation where he goes, "Oh, my God, I didn't know I had to do that!" He got it.

Pecorini: Heath knew *The Dark Knight* would take him off the market for a long time and he loved that. He was going back to the mainstream cinema he was trying to escape, but it was giving him a way out from everything else.

Alexander: Heath liked to torture me, in a playful way. He'd say, "I'm going to disappear after *The Dark Knight*." He knew this movie would bring tremendous opportunity and that I'd want him to go to work with some great filmmaker—and he'd want to disappear.

Gary Oldman, costar, *The Dark Knight*: I kind of raised my eyebrow at the casting and thought, Oh, I wonder how *that* will be. But any concerns that one may have had vanished when you got on the set with him. I did a couple of scenes with Heath in the first leg of the shoot in London. I called a friend and he said, "How's Heath?" I said, "He's breathtaking. He's going to be astounding." I could tell just working for five minutes with him.

Gilliam: Heath was exhilarated by playing the Joker. He said, "I'm able to do things I never believed were inside me." He's working with great actors, like Gary Oldman and Aaron Eckhart, and he'd say, "I go into these scenes, and they can't do *anything* to me!" He used to just giggle that he had found a character that was impregnable. They could beat him, hit him, and it

"Heath had great taste in music. He always knew what to play at 5 a.m.: Neil Young, 'Old Man.' He'd find the right time for it and sneak it in."

—Wes Bentley, *Four Feathers* costar and friend

wouldn't make a difference because he was so utterly wacko. It freed him up and got him out of that uncertainty after *Brokeback*. It was just, "Let's go. Let's fly." And he flew.

Roven: I showed Heath the first six minutes of *The Dark Knight*, the bank heist sequence, on an IMAX screen in London. I said, "You have to see this. You haven't seen yourself be the Joker!" He watched it, and it just blew his mind. He was so thrilled, he was just laughing. He said, "I want to see it again!" It's not an easy thing to rethread an IMAX, so it took about 15 minutes, but we showed it to him again. That was the last time I saw him.

In late 2007, Ledger went into production on Gilliam's next film, 'The Imaginarium of Doctor Parnassus.' It was a time of intense stress, as his relationship with Williams was falling apart. Ledger began to complain of terrible difficulty sleeping.

Gilliam: All of us who were close to Heath knew what was going on, and it was not the most pleasant experience.... He was obsessed with his daughter. She became the center of his thoughts. He would drag her up to my house in London. Here's Heath, Academy Award nominee, and he'd just grab his daughter, stick her in a backpack, hop on the Tube, and come up to the house. Nobody would have thought, "There's Heath Ledger." He was just a guy with a kid.

Pecorini: Separation when there is a kid involved is always very painful, no matter what. And Heath was always very hard on himself. His tendency was always to say, "What did I do wrong?" He was really bleeding. And I'm pretty sure that all his sleeping problems had nothing to do with work and all to do with Matilda and Michelle.

Oldman: Most of the conversations we had were about family. I think because I had been through being a single dad in the past, he was picking my brain a little. The last time I saw him, he said he was looking forward to spending some time with Matilda.

Gilliam: The insomnia was really getting to him. He'd arrive in the morning looking really shattered. I'd say, "Let's take it easy because you're knackered." And he'd say, "No, let's go." And he'd just whip the thing up into another gear very quickly and off we'd go. By the end of the day he was transformed into this beaming, angelic presence. The work just lifted him every day. He couldn't get enough of it.

In January 2008, Ledger traveled to New York for a brief break from filming on 'Parnassus.' On Jan. 22, he was found dead in his SoHo apartment. There was immediate speculation he had overdosed on illicit drugs, but autopsy reports ruled his death an accidental toxic combination of prescription painkillers, anti-anxiety medication, and sleeping pills.

Gilliam: I was in Vancouver, and there was a computer with a BBC website and it says, "Heath Ledger found dead." My immediate response was, "It's a f---ing Warner Bros. publicity stunt for the Joker!" We kept looking at the computer thinking it was going to change. But it wouldn't go away.

Schamus: It was one of those "Where were you on the day Kennedy was shot?" moments. I called Jake [Gyllenhaal] and remember wailing.

Oldman: I call it the cosmic s--- hammer. Just one of those things. I can't even say I ever remember seeing Heath smoking. It was a complete shock.

Gilliam: They tried so hard to pin [drug abuse] on him, but they couldn't because Heath was as clean as you could be. We know about the pills. But he had stopped smoking. Marijuana was no longer in his life, which he had enjoyed a bit. He wasn't drinking. Nothing. This was a body that had cleansed itself for over a year of anything.

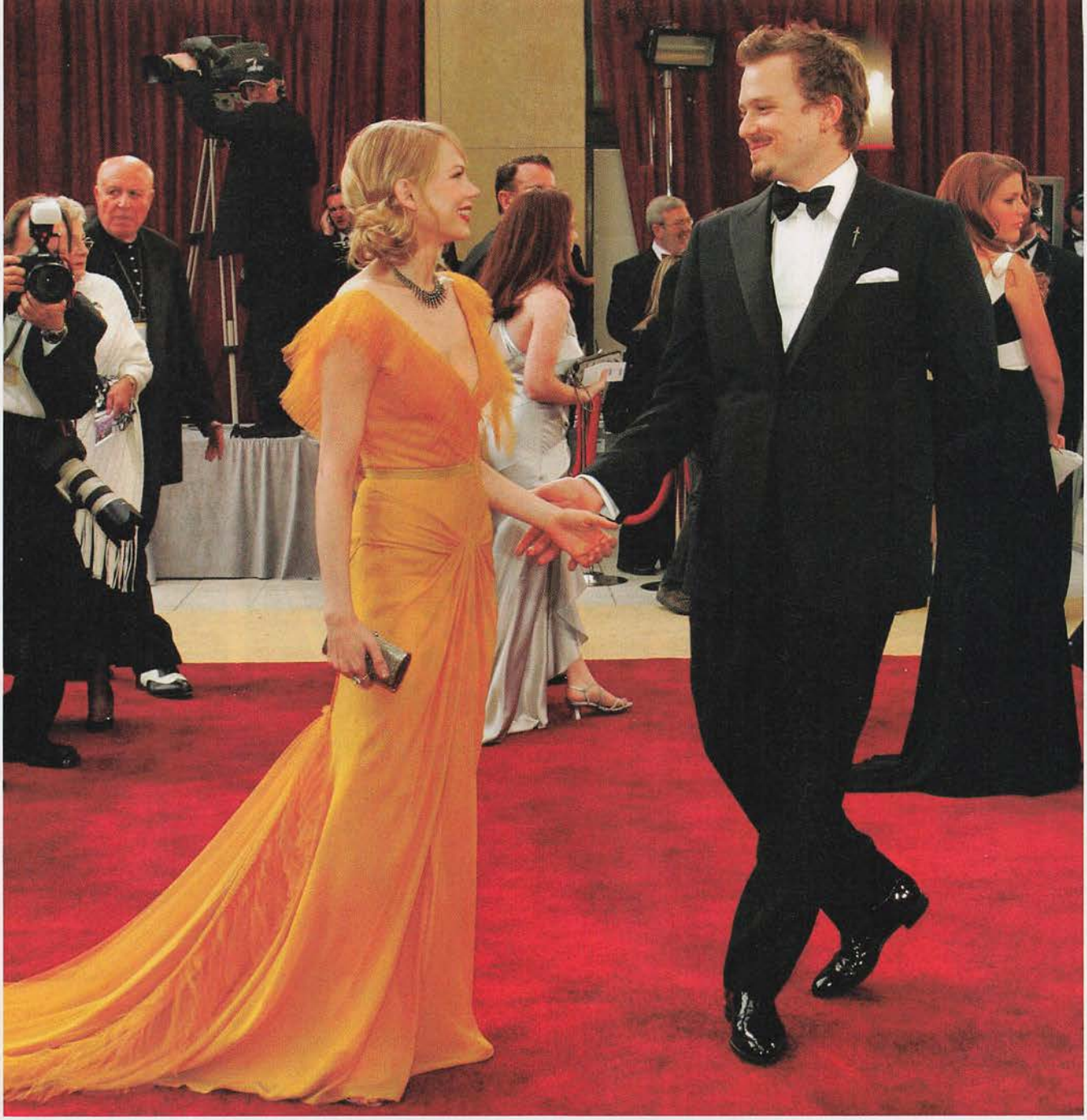
Pecorini: He was so solid into keeping clean, it was quite stunning. I really think he died of a broken heart. I know it can sound very romantic, but it's very tragic. I think that's what killed him.

With his part in 'Parnassus' half-finished, Ledger's sudden death left the film in limbo. Ultimately, Gilliam would bring on Johnny Depp, Jude Law, and Colin Farrell to fill out the rest of Ledger's character. Meanwhile, Warner Bros. scrambled to finish and market 'The Dark Knight.' On the weekend of July 18, the film opened at $158 million. It eventually grossed nearly $1 billion worldwide and drew Oscar talk for Ledger's performance. Still, for his friends, family, fans, and the filmmaking community, the shock and sadness over the actor's death lingered.

Alexander: We were making these incredible plans about what was next, careerwise. The day after he died, he was going to meet Steven Spielberg to explore the idea of playing Tom Hayden in a movie about the Chicago 7. This wasn't a guy who was even for a second thinking about checking out in any way, shape, or form. There's a moment in *The Dark Knight* when Heath's hanging upside down and he says to Batman, "You and I are destined to do this forever." It's a very sad moment. A sequel certainly would have happened. I cringe when I read that he was a tortured soul or a Method actor who couldn't get out of his own way because he'd played this dark character. It's just not true.

"I showed Heath the first six minutes of *The Dark Knight*, the bank heist sequence, on an IMAX screen in London. He was so thrilled, he was just laughing. He said, 'I want to see it again!' That was the last time I saw him."

—Charles Roven, producer, *The Dark Knight*



"There was so much potential there," says director Gilliam of Ledger (pictured with Williams at the 2006 Oscars). "This guy would have been the greatest of his or a couple of other generations. There was no end to what he was capable of."

LUCY NICHOLSON/REUTERS

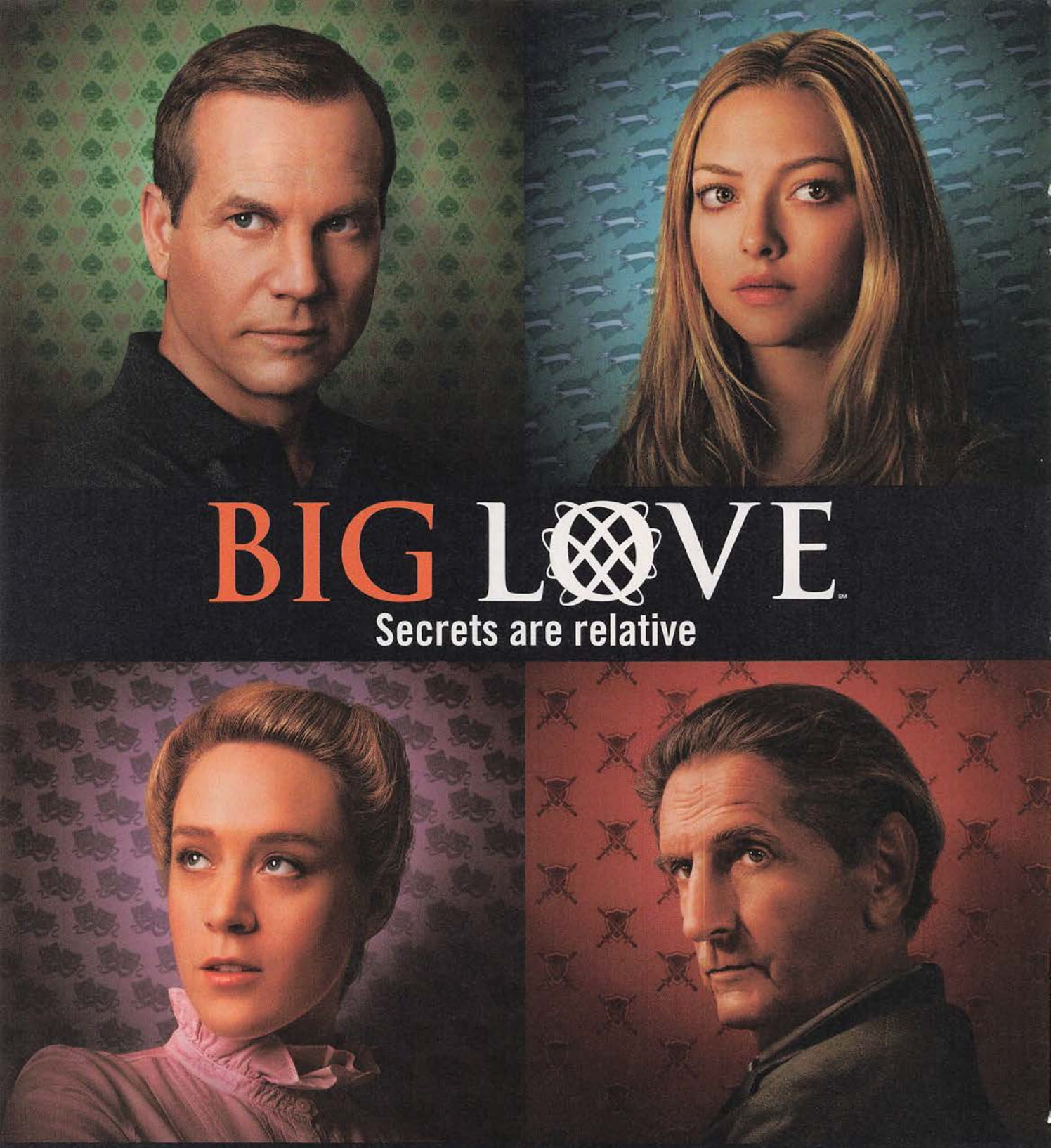
Bentley: I wish I knew what was going on with the prescription drugs. I could have said, "That's not gonna help. Don't mix all that." I think he just didn't know what he was doing. I feel like at least he would have listened to me. I didn't go to the funeral because I know Heath would have been laughing at it. He would have had that smile on his face. At the very least he would have shrugged it off.

Pecorini: I remember when we went to the memorial service, most of the people there had nothing to do with Heath. He used to despise most of them, and there was no reason for them to be there. I understand the family wanting to give the "Hollywood community," so-called, the opportunity of saying goodbye. But I'm telling you, 85 percent of the people in that room had no right to be there. It was pretty disturbing for me.

Oldman: If Heath does get an Oscar nomination, I can just picture him up there, looking down and going, "F---!"

Pecorini: We joked about [an Oscar nomination]. Heath used to say, "This time I'm going to give them such a hard time—they'll have to *cry* to get an interview." He knew he'd done something special. But he was saying, "This time *I'm* going to lead the dance."

Gilliam: We're cutting *Parnassus* now, so it's like I work with Heath every day. He's in fine shape, at least in the world I'm inhabiting at the moment. It just doesn't make sense. Every day goes by and I think, He'll be back in a second. ■


BIG LOVE
Secrets are relative
EVERYONE HAS SOMETHING TO HIDE
THE NEW SEASON HBO JANUARY 18, 9PM
PLAYTONE
ENCORE PLAY 10:30PM
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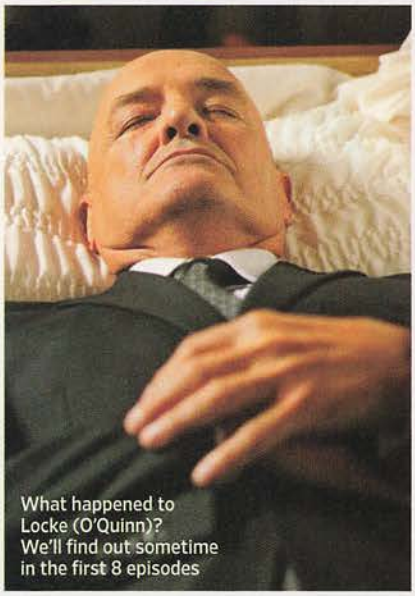
WINTER TV PREVIEW

Looking for a cheap way to entertain yourself this winter? Well, it's sitting right in your living room. It's true—your television is full to bursting with dozens of new shows (take a trip with Toni Collette to the *United States of Tara*) and returning favorites (farewell, *Battlestar Galactica*! Hello, Oceanic 6!). We've got a complete guide to the 35 series you won't want to miss. And the only thing you've got to buy is the hot cocoa.

ILLUSTRATION BY OKSANA BADRAK

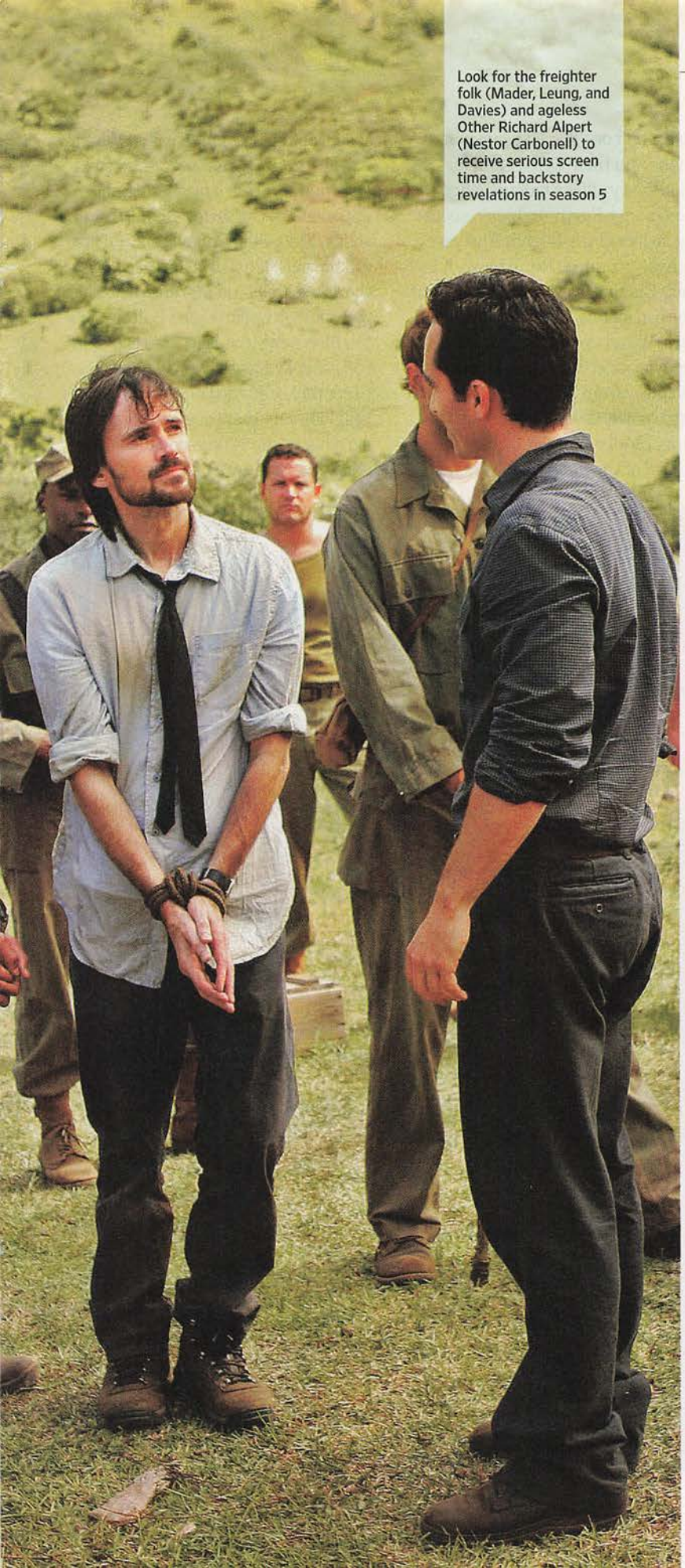
Ben (Emerson) has some help trying to get himself and Jack (Fox) back to the island—but from whom?



What happened to Locke (O'Quinn)? We'll find out sometime in the first 8 episodes

Sayid (Andrews) and Hurley (Garcia) discover their safe house is not so safe

Juliet (Mitchell) and Sawyer (Holloway) may be getting closer this season. A lot closer.



Look for the freighter folk (Mader, Leung, and Davies) and ageless Other Richard Alpert (Nestor Carbonell) to receive serious screen time and backstory revelations in season 5

RETURNING DRAMA

Lost

ABC JAN. 21, 9PM

WHERE IT LEFT OFF
After Jin (Daniel Dae Kim) and Michael (Harold Perrineau) appeared to bite it when the freighter blew up, mercurial mastermind Ben (Michael Emerson) cranked an ancient wheel and the island vanished, taking Sawyer (Josh Holloway), Juliet (Elizabeth Mitchell), John Locke (Terry O'Quinn), and the freighter folk (Jeremy Davies, Rebecca Mader, and Ken Leung) with it. Three years later, back in civilization, Ben persuaded Jack (Matthew Fox) to try to bring his Oceanic 6 comrades—Hurley (Jorge Garcia), Sun (Yunjim Kim), Sayid (Naveen Andrews), and Aaron-raising Kate (Evangeline Lilly)—back to the MIA island to save their friends. Oh, they gotta bring Locke's corpse with them, too.

WHAT'S COMING UP
Exec producers Carlton Cuse and Damon Lindelof say these questions will be answered within the first eight episodes: Where did the island go? *When* did the island go? How did Locke die, and how did he get back home? How will the Oceanic 6 get back to the island, and will they *all* go back? Look for Ben to drive a lot of the action: "His master plan is badly out of whack, and he's forced to improvise to get it back on track," says Emerson. Episodes will bring a new spin on flashback/flash-forward storytelling, thanks to a bold embrace of time-travel sci-fi. Old faces will return, and key moments will be revisited and given provocative new context. "More than ever, I find myself getting scripts that leave me saying, 'You've got to be kidding me,'" says Emerson. "The writers have both you and me exactly where they want us."
—*Jeff Jensen*

RETURNING DRAMA

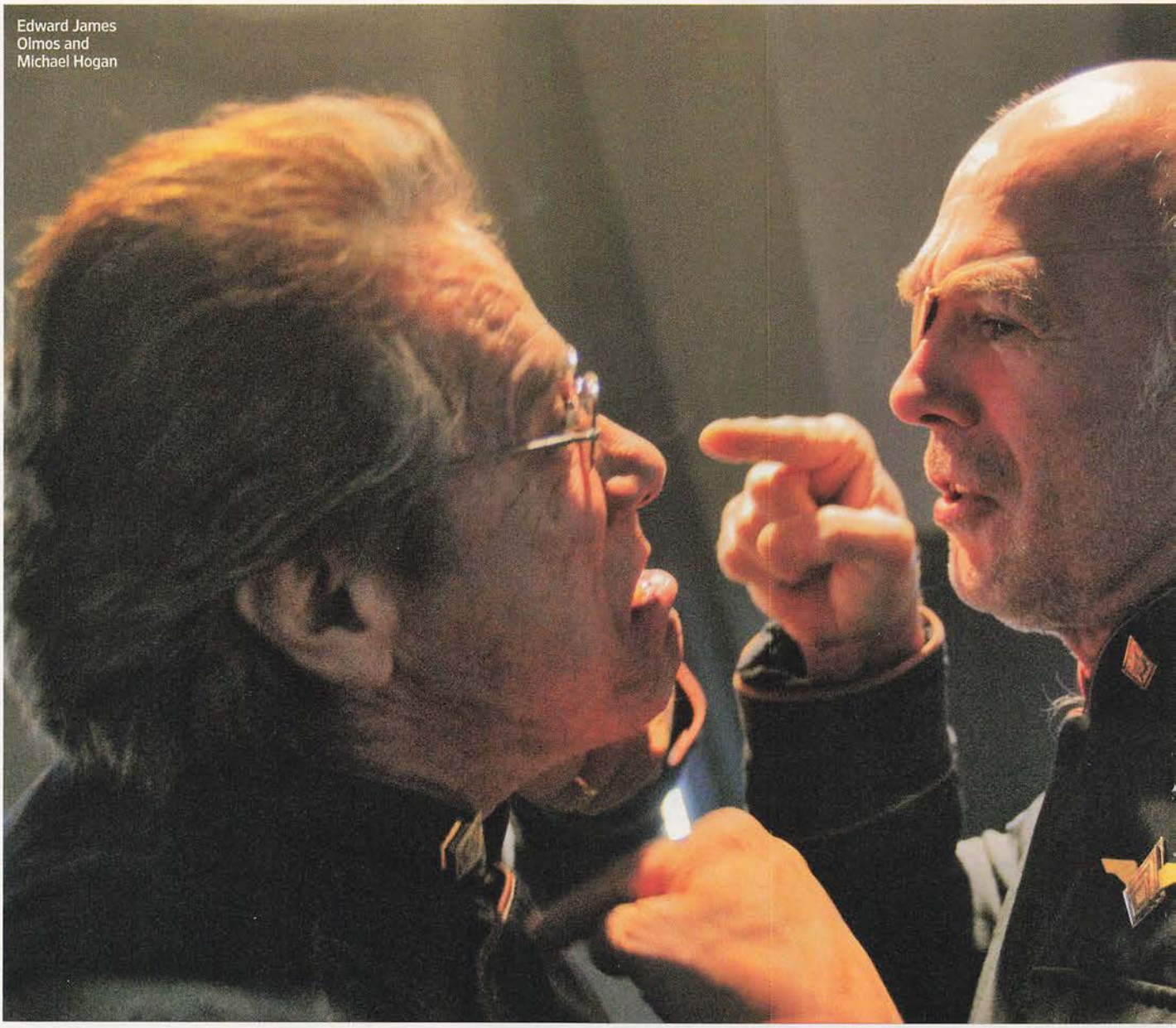
BATTLESTAR GALACTICA

SCI FI JAN. 16, 10PM

WHERE IT LEFT OFF The last surviving humans and their Cylon enemies-turned-wary allies finally reached the fabled planet Earth—a bleak, seemingly deserted wasteland. And yes, says exec producer Ron Moore, it is, in fact, Earth. He explains, "I thought it was fascinating to ask of these characters: When everything that you've been living and hoping for is suddenly taken away from you, what happens?"

WHAT'S COMING UP Continuing on that theme, Moore points out that "the last card of the main titles was '...searching for a home called Earth.' Now it's going to just be '...searching for a home.'" Unsurprisingly tight-lipped about the series' final 10 episodes, Moore does allow that the last unknown Cylon will be unveiled *before* the series finale on March 20. For his part, James Callis (Gaius Baltar) says the discovery that Earth is really, really sucky has the newly pious perpetual screwup "questioning his religious zeal that they're actually arriving at the promised land." He chuckles, adding, "It sets up another

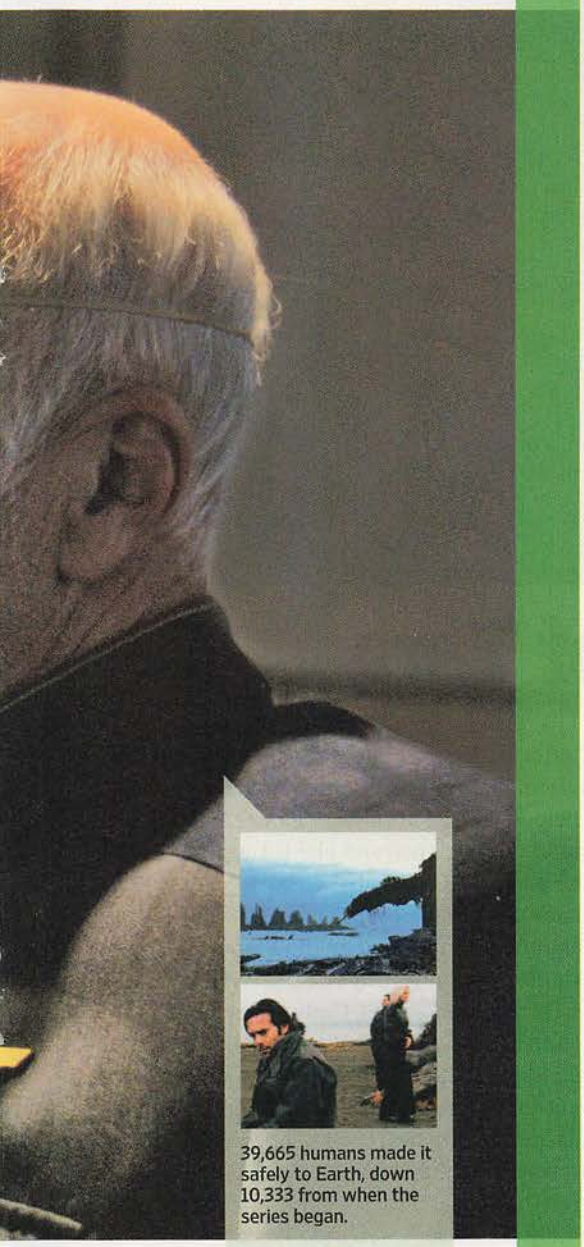
(PREVIOUS SPREAD) *LOST*: MARIO PEREZ/ABC (5); (THIS PAGE) CAROLE SEGAL/SCI FI CHANNEL



Edward James Olmos and Michael Hogan

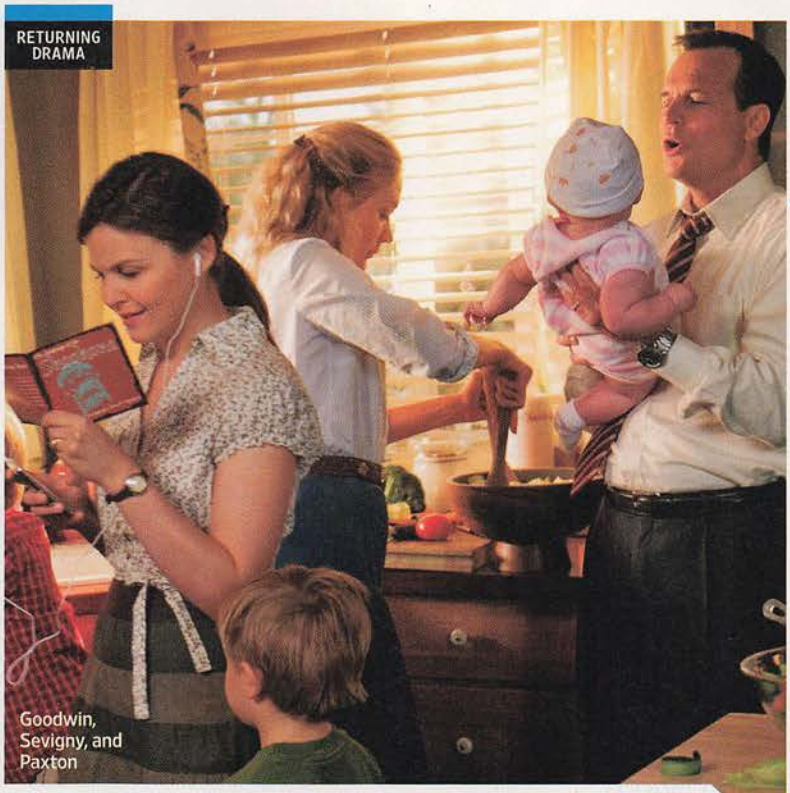
schism in his head, if there's room for any more." And that finale? "Extraordinary," says Callis. Echoes Moore: "I feel like we really accomplished something." And how does Katee Sackhoff, a.k.a. Kara "Starbuck" Thrace, feel about the show's final bow? "Um, I was a little disappointed, actually." *Come again?* "I didn't feel like Starbuck had closure. All the other characters were wrapped up in a little box and Starbuck was adrift," says Sackhoff. "But that's very much who she is. So it fits." —*Adam B. Vary*

LACEY TERRELL/HBO



39,665 humans made it safely to Earth, down 10,333 from when the series began.

RETURNING DRAMA



Goodwin, Sevigny, and Paxton

Big Love

HBO JAN. 18, 9PM

Where it left off Polygamist Bill Henrickson (Bill Paxton) became the giddy new owner of a slot-machine company, while his rival/father-in-law Roman (Harry Dean Stanton) was finally thrown in the pokey for marrying off underage girls. **What's coming up** Nicki (Chloë Sevigny) secretly fights to undermine the prosecution's case against her father, as her sister-wives Barb (Jeanne Tripplehorn) and Margene (Ginnifer Goodwin) attempt to persuade Ana the Serbian waitress (Branka Katic) to become the fourth Mrs. Henrickson. Meanwhile, Barb has another cancer scare, her eldest daughter Sarah (Amanda Seyfried) faces a life-altering decision, and Margene stops playing the role of family babysitter and injects herself more into Bill's business. "Her people-person talents and naïveté don't just help her get what she wants at home, they help her sell at work," explains Goodwin. "Margene is really coming into her own this season. Her own is bananas, but it's nonetheless her own." —*Lynette Rice*

Collette

ALTERED STATES

TARA
A normal (albeit harried) mother of two

T
A provocative teenage troublemaker

ALICE
A domestic diva à la Bree Hodge

BUCK
A foul and homophobic biker dude

United States of Tara

SHOWTIME JAN. 18, 10PM

WHAT IT'S ABOUT Tara (Toni Collette) is just your average suburban housewife with a husband (*Sex and the City*'s John Corbett), two kids, and a resentful sister (*Rachel Getting Married*'s Rosemarie DeWitt). That is, until Tara's dissociative identity disorder kicks in, causing her to morph into one of three other personalities: aspiring juvenile delinquent T, biker Buck, or übermommy Alice, a domestic dominatrix who looks and cooks like Donna Reed.

WHAT TO EXPECT The dark comedy was developed by *Juno* screenwriter (and EW columnist) Diablo Cody from an idea by exec producer Steven Spielberg, making for one of the oddest Oscar-winners' collaborations ever. The result includes bizarro scenes like Tara becoming T after finding her daughter's morning-after pills and telling her, "Remember those kill-pills I helped you get at the free clinic? Your mom found the evidence and she is tweaking."

"It's an actor's dream to be able to play so many characters, and for it to dance that fine line of something that's poignant and moving and also hysterically funny," says Collette. As unhinged as Tara's world seems, Cody relies on mental-health consultants to keep her from coloring outside the lines. "You would think it would be limiting, having to check in with professionals all the time. In fact, it was...encouraging, because we would write something that seemed over-the-top, and they would say, 'Yeah, this is totally plausible.'" —*Alynda Wheat*

RETURNING COMEDY

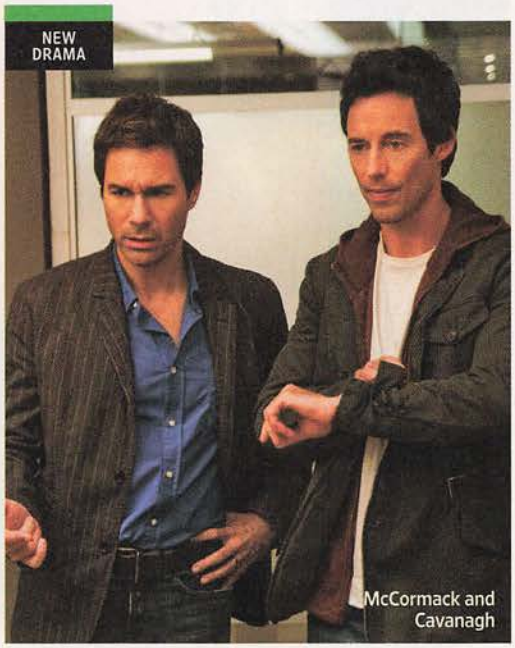
Flight of the Conchords

HBO JAN. 18, 10PM

Where it left off Folk-rock duo Jemaine Clement and Bret McKenzie split with hapless, hopeless manager Murray (Rhys Darby).
What's coming up In spite of a handful of Emmy nods last year, the single-fanned Conchords haven't suffered the growth or popularity that can ruin a music group. "The success of the Flight of the Conchords' band [in the real world] has no impact whatsoever on the failure of the TV band," assures exec producer James Bobin. (And failure is all but assured when Murray returns as manager.) The 10-episode season features new songs ("Hoping You'll Stick Around," about Jemaine's ex-girlfriends, and "Sugar Lumps," about his testicles), quirky guests (*24*'s Mary Lynn Rajskub and *SNL*'s Kristen Wiig), and new devotion to the Conchords from perpetual quitter Bret. Says Bobin, "Bret is much more faithful to the band this year." Being replaced by a bongos enthusiast will do that to a man. —*AW*

McKenzie, Clement, and Sarah Wynter

NEW DRAMA


McCormack and Cavanagh

TRUST ME

TNT JAN. 26, 10PM

WHAT IT'S ABOUT
According to star Eric McCormack, "It's a funny hour about the cutthroat world of advertising." But to be more specific, *Trust Me* revolves around the work and personal lives of a volatile advertising creative team: VP art director Mason (*Will & Grace*'s McCormack) is the workaholic father, while VP copywriter Conner (*Ed*'s Tom Cavanagh) is the impulsive singleton. "It's one of those classic Felix-and-Oscar, Will-and-Jack sort of relationships," McCormack adds. "They drive each other crazy, but those differences make them a great team."

WHAT TO EXPECT
The antithesis of that other, more stylish (and Emmy-winning) ad-centric show, *Mad Men*. "It's more coincidence than anything that this was developed near the same time," McCormack says. "If *Mad Men* is about the beginning of the golden age of advertising, then *Trust Me* is about that dying. It's dying on the vine—threatened by TiVo, the Internet, everyone having ADD." Pour the scotch, and let the anti-golden age begin. —*Tanner Stransky*

(OPPOSITE PAGE) *UNITED STATES OF TARA*: JORDIN ALTHAUS/SHOWTIME; NIGEL PARRY/SHOWTIME (4); (THIS PAGE) *FLIGHT OF THE CONCHORDS*: PAUL SCHIRALDI/HBO; *TRUST ME*: KAREN NEAL/TN

NEW COMEDY

Lovato

Sonny With a Chance

DISNEY FEB. 8, 8PM

What it's about Small-town Wisconsin teen Sonny (Demi Lovato) comes to L.A. to join the cast of *So Random!*, a kids' sketch comedy show-within-the-show.

What to expect Kiddie *30 Rock*! The presence of Lovato—a name brand thanks to her role in the Jonas Brothers' summer TV-movie smash *Camp Rock*—adds an extra dimension to such kid-stardom send-ups as the fictional gossip blog TweenWeekly.com and a studio-lot rivalry between *So Random!* and the cast of a teen drama called *MacKenzie Falls*. "No one knew *Camp Rock* would explode like it did," says exec producer Brian Robbins (*All That*), who cast Lovato a year ago. "So it's interesting to have a star who's already a star." But like any loyal TweenWeekly.com reader, we just want to know if Sonny and *MacKenzie Falls*' dreamy star Chad Dylan Cooper (Sterling Knight) will get together. Robbins hints, "They have a very Sam-and-Diane relationship." Note to kids: That means yes. —*Jennifer Armstrong*

The last Joss Whedon sci-fi drama for Fox was 2002's *Firefly*. The show was canceled after just 11 episodes, only to be brought back to life in 2005 as a feature film titled *Serenity*.

Dushku

NEW DRAMA

DOLLHOUSE

FOX FEB. 13, 9PM

WHAT IT'S ABOUT

Buffy the Vampire Slayer creator Joss Whedon has imagined an underground organization that fulfills the wishes of well-paying clients by hiring out memory-wiped agents who can be imprinted with any personality. When not facilitating dream dates for rich boys or executing dirty deeds for dubious businessmen, these "actives" live in a state of blank-slate bliss within Dollhouse HQ. But one agent, Echo (*Buffy* alum Eliza Dushku), starts flashing on memories she shouldn't possess.

WHAT TO EXPECT

"The show allows me to play two or three different roles an episode, from hostage negotiator to crazy-sexy assassin," says Dushku. In one episode she takes on the persona of an elderly woman becoming keenly aware that she's now occupying a younger, stronger, hotter body. Speaking of makeovers, *Dollhouse* acquired some sketchy buzz last summer when Whedon announced he was revising chunks of the pilot—and then scrapped it altogether. "It didn't really present what audiences will get each week," says Whedon. "It was like I dove into the world and got so wrapped up in it, I didn't see if there was anyone else in it with me." Says Dushku, "Absolutely everything has been for the best. There's more action, it moves at a quicker pace, there are payoffs every episode." Though it's not a serialized drama, ongoing subplots include an FBI agent's (*Battlestar Galactica*'s Tahmoh Penikett) quest to expose the Dollhouse, and a mystery about a dangerous, MIA active named Alpha. Says Whedon: "Hopefully, we've made it more accessible and entertaining for audiences—but haven't lost any of the dynamics I loved." —*JJ*

NEW DRAMA

KINGS

NBC MARCH 15, 8PM

WHAT IT'S ABOUT This modern-day adaptation of the David vs. Goliath biblical tale follows a young soldier (*Resident Evil: Extinction*'s Chris Egan) as he falls into the favor of a formidable king—played by *Deadwood*'s foul-mouthed villain Ian McShane—and his equally formidable royal court. "That story of David captured my imagination," explains creator Michael Green (*Heroes*). "It's the classic hero's journey."

WHAT TO EXPECT A blue-blooded soap opera featuring turmoil, romance, action, and political conflict. Joining McShane in the fictional kingdom are *Once and Again*'s Susanna Thompson as queen, *Gossip Girl*'s Sebastian Stan as the prince, and Macaulay Culkin as the king's nephew. "I wanted to create a canvas that could be filled differently every week," adds Green. "It's not the future, it's not knights on horseback. It is a character drama at its core, but there is a lot of intrigue and political maneuvering." And, we're guessing, considerably less swearing than on *Deadwood*. —*Lindsay Soll*

McShane

RETURNING COMEDY

Wise

REAPER

THE CW MARCH 17, 9PM

WHERE IT LEFT OFF Sam (Bret Harrison) now believes he's the son of the Devil (Ray Wise), while his earthly "adoptive" father turned out to be more involved in the hellish conspiracy than anyone thought.

WHAT'S COMING UP You'll get no easy answers about Dad, says co-creator Michele Fazekas. What's worse, the demon rebellion has Sam in its sights, and his soul-claiming duties are creating tension with girlfriend Andi (Missy Peregrym). Look for Michael Ian Black and Ken Marino to return as neighborly demons, and Ben (Rick Gonzalez) to fall in love with a demon assassin. Eriko Tamura (who Fazekas calls "the Japanese Britney Spears") joins as a hot stepsister for Sock (Tyler Labine), and Armie Hammer plays Morgan, the Devil's favorite son. Plus: exciting new vessels, like the boxing gloves Sam uses to catch a fighter. Says Fazekas, "It goes about as well as you'd think." —*Whitney Pastorek*

NEW DRAMA

Scott

The No. 1 Ladies' Detective Agency

HBO MARCH 29, 8PM

What it's about Based on the best-selling book series by Alexander McCall Smith, *Agency* stars singer/actress Jill Scott (*Why Did I Get Married?*) as Precious Ramotswe, a native of Botswana who solves mysteries both small (a potentially cheating husband) and large (a missing child).

What to expect For starters, don't tune in thinking you're getting *CSI: Botswana*. Shot on location in the African country, *Agency* is leisurely paced and more character-driven than most procedurals. The two-hour pilot, directed by Anthony Minghella (*The English Patient*) and co-written by Richard Curtis (*Love Actually*), was originally shot as a TV movie for the BBC. Sadly, Minghella died of a hemorrhage following throat surgery before the series was greenlit for its seven-episode run on HBO. "It's really a tragedy," says Scott, who was on tour in Paris when she heard that the director had passed away. "Anthony Minghella gave me Africa. He gave it to me in such a beautiful way." —*Tim Stack*

RETURNING DRAMA

BREAKING BAD

AMC MARCH 8, 10PM

WHERE IT LEFT OFF
To bankroll his family, cancer-stricken chemistry teacher–turned–meth cooker Walt (Emmy winner Bryan Cranston) emerged as a player in the drug trade, partnering up with his former student Jesse (Aaron Paul).

WHAT'S COMING UP
"Walt and Jesse upgrade their cooking process, pile up the fat stacks, and build their street cred," says creator Vince Gilligan. Alas, they attract "unpleasant attention" from Mexican drug cartels, and unintentionally endanger the life of Walt's brother-in-law, DEA agent Hank (Dean Norris). Also of note, Jesse embarks on a star-crossed romance with a tattoo artist (*Gilmore Girls*' Krysten Ritter), and in a nod to *The Godfather*, Walt gets a consigliere. That would be Saul Goodman (*Mr. Show*'s Bob Odenkirk), a shady attorney who advertises on bus benches and late-night local TV. "Saul hides behind that veneer of buffoonery," says Gilligan, "but he's actually going to give Walt a lot of very sage advice." We're no legal experts, but here's ours: Stop cooking meth, for God's sake! —*Dan Snierson*

Paul and Cranston

(PREVIOUS SPREAD) *SONNY WITH A CHANCE*: MITCH HADDAD/DISNEY CHANNEL; *FIREFLY*: FOX; *DOLLHOUSE*: ISABELLA VOSMIKOVA/FOX; (OPPOSITE PAGE) *KINGS*: ERIC LIEBOWITZ/NBC; *REAPER*: JACK ROWAND/THE CW; (THIS PAGE) *THE NO. 1 LADIES' DETECTIVE AGENCY*: KEITH BERNSTEIN/HBO; *BREAKING BAD*: BEN LEUNER/AMC

Cannavale

Jeremy Piven and Paula Marshall starred in ABC's original 1998 version of *Cupid*. The show was canceled after 14 episodes.

Cupid

ABC MARCH 24, 10PM

WHAT IT'S ABOUT This redux of a 1998 dramedy centers upon a New York-based love broker who may or may not be Cupid.

WHAT TO EXPECT *Will & Grace*'s Bobby Cannavale assumes the role of Trevor (played by Jeremy Piven in the original). Charming, adorable, and quite possibly full-on insane, Trevor—who uses his job tending bar to encourage the single men and women of Manhattan to "wrestle the Minotaur" in their quest for true love—says he can't return to his home with the other gods on Mt. Olympus until he unites 100 earthbound couples. "The nice thing about writing this show is that we'll always have a romantic beginning, middle, and an end," says creator Rob Thomas (*Veronica Mars*). "I don't think you'll see many dark episodes of *Cupid* in season 1." Assuming it even makes it beyond the initial order of eight episodes; successful remakes of old television shows are few and far between (*Battlestar Galactica* being the exception to the rule). "We have seen reboots fail," admits Sarah Paulson (*Studio 60 on the Sunset Strip*), who costars as Trevor's doubting, hospital-appointed psychiatrist Claire. "People have attachments to what they saw before, so you not only have to be good enough to make them forget, you also have to be good enough to make them want to watch now. It is exciting and terrifying. But I think we have a good shot." Here's hoping *Cupid*'s arrows are on target. —*LR*

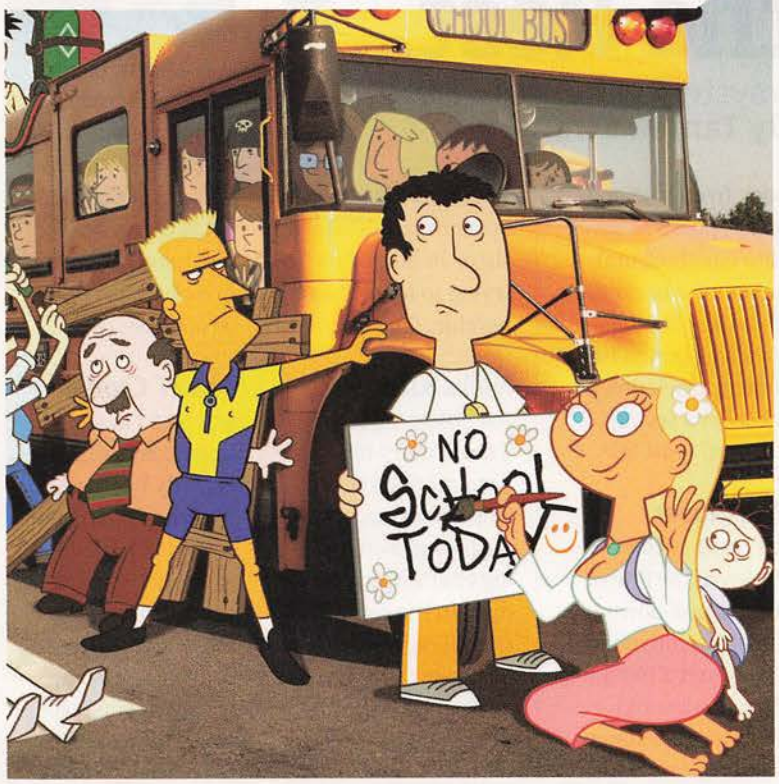
NEW COMEDY

Sit Down, Shut Up

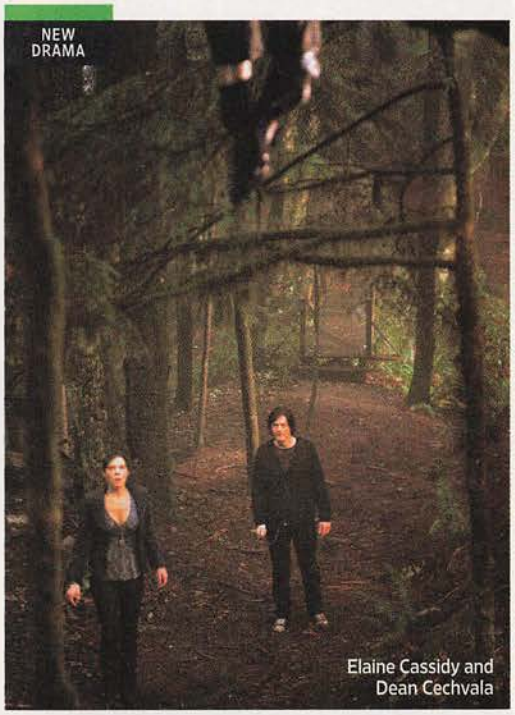
FOX APRIL 19, 8:30PM

What it's about It's not quite an *Arrested Development* reunion, but this animated comedy about an inept high school faculty features the voices of Will Arnett, Jason Bateman, and Henry Winkler, while *Arrested* creator Mitchell Hurwitz exec-produces and is writing some scripts. "The show's point of view is like *Arrested*'s in that our lead characters aren't the most competent members of society," notes Hurwitz. "I'd like to say it's an indictment of the way we reward teachers in this country, but it's mostly just making fun of a bunch of stupid characters."

What to expect A playground of smart and silly humor. Arnett (who plays a self-obsessed lothario/English teacher) calls in to table-reads from New York, and reports, "It's a testament to how funny the show is that you can get big laughs even through a conference call. Some of these jokes are Conference-Call Funny." Patch us in. —*DS*



NEW DRAMA



Elaine Cassidy and Dean Cechvala

HARPER'S ISLAND

CBS APRIL 9, 10PM

WHAT IT'S ABOUT *Harper's* is a mash-up of *Lost*, *One Tree Hill*, and *Friday the 13th*: a 13-episode serialized mystery about hot young people (led by *Ugly Betty*'s Christopher Gorham) at a weeklong wedding getaway who start getting picked off by a serial killer.

WHAT TO EXPECT You'll meet "a cast of young, talented, good-looking actors, mostly unknown, half of which will be killed off by season's end," says exec producer Jon Turteltaub (*Jericho*) with a laugh. Only he's not joking. The master plan—should the show be successful—calls for subsequent seasons to be set in different locales with different casts, possibly linked by an ongoing mythology. Turteltaub's mandate is to help attract younger viewers to CBS—and to make a franchise that lasts longer than *Jericho*. "We learned from *Jericho* about what people like and don't like," he said, citing the need for shorter story arcs. "We're heeding those lessons." —*JJ*

(OPPOSITE PAGE) 2009 *CUPID*: ERIC LIEBOWITZ/ABC; 1998 *CUPID*: ABC/RETNA; (THIS PAGE) *SIT DOWN, SHUT UP*: FOX; *HARPER'S ISLAND*: CHRIS HELCERMANAS-BENGE/CBS

The Tudors' Rhys Meyers and Wallis

The Best of the Rest...

From lusty royals to a crime-fighting mystery writer, here are 20 more shows worth checking out. **By Tanner Stransky**

American Idol

FOX / TUES. / 8-9PM / WED. / 8-9PM

It's that time of year when we all stop and shed a single tear for Brian "The Dunk" Dunkleman. *(Premiered Jan. 13)*

The L Word

SHOWTIME / SUN. / 9-10PM

Serial cheater Jenny (Mia Kirshner) is offed in the final season's premiere. So many sapphic suspects. *(Jan. 18)*

Lie to Me

FOX / WED. / 9-10PM

In this new procedural, Tim Roth plays a human lie detector who can tell by a furrowed brow that someone is lying. *The Practice*'s Kelli Williams helps him figure out why the suspect's pants are on fire. (See our review on page 53.) *(Jan. 21)*

Burn Notice

USA / THURS. / 10-11PM

Michael helps a father get his money back from a scam artist, poses as an elite car thief, and hunts for a hacker for a wealthy art dealer. How's he gonna find time to track down whoever's trying to kill him? *(Jan. 22)*

The Closer

TNT / MON. / 9-10PM

We learn the fate of the gunned-down Sanchez (Raymond Cruz), and if Brenda (Kyra Sedgwick) finally set her damn wedding date. Plus: Amy Sedaris turns up as Brenda's future sister-in-law, who's trying to make it as a psychic. *(Jan. 26)*

Hell's Kitchen

FOX / THURS. / 9-10PM

The culinary hit always opens with Gordon Ramsay despising each aspiring chef's signature dish. In the season 5 premiere, however, he doesn't visibly gag every time. Is our rageaholic chef losing his fire? *(Jan. 29)*

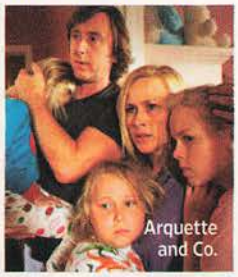
For the Love of Ray J

VH1 / MON. / 10-11PM

Fresh off the success of his "Sexy Can I" single, Ray J (brother of R&B singer Brandy) follows in the illustrious footsteps of Flavor Flav and Bret Michaels as he tries to, ahem, "break away from the gold diggers and groupies to find a unique lady." *Riiight. (Feb. 2, 10:30–11:30 p.m.)*

Medium

NBC / MON. / 10-11PM



Arquette and Co.

As season 5 begins, Allison (Patricia Arquette) zigs toward an unexpected suspect (Max Casella, a.k.a. Benny on *The Sopranos*) after everyone else zagged the wrong way. *(Feb. 2)*

The IT Crowd

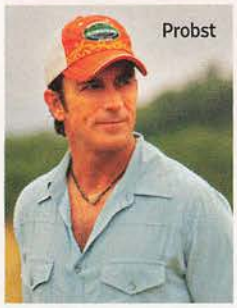
IFC / TUES. / 11-11:30PM

In season 3 of the U.K. comedy hit, the IT team creates a nude calendar, joins a social networking site, and deals with the looming threat of bankruptcy. Some problems you just can't Control-Alt-Delete away. *(Feb. 3)*

THE TUDORS: FLORIAN SCHNEIDER/SHOWTIME; *MEDIUM*: DANNY FELD/NBC

Survivor: Tocantins—The Brazilian Highlands

CBS / THURS. / 8–9PM


Probst

"The blindside continues to be a major force," reveals host Jeff Probst. "It wreaks delightful havoc on a group of the most likable Survivors we have had in a long, long time." Likable? We don't watch *Survivor* to make friends. *(Feb. 12)*

The Amazing Race 14

CBS / SUN. / 8–9PM

Contestants include the show's first deaf racer. Hey, we'd rather not be able to hear hostile couples repeatedly address each other as "babe" either. *(Feb. 15)*

Little Miss Perfect

WE TV / WED. / 10–11PM

Junior beauty pageants are dissected in a six-hour docuseries that follows 12 young girls and the stage moms who regularly sign (and doll) them up. *(Feb. 18)*

The Celebrity Apprentice

NBC / SUN. / 9–11PM

Thought last season was D-list? This year's MBA-holes include Tom Green, TLC's T-Boz, and Khloe Kardashian, as well as Joan *and* Melissa Rivers. *(March 1)*

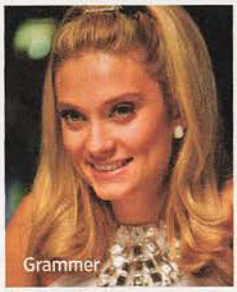
Dancing With the Stars

ABC / MON. / 8–9:30PM / TUES. / 9–10PM

The lineup hasn't been released, but here are our requests: one former Golden Girl + one *Night Court* alum + a washed-up Disney star + someone from *Sober House* who dances before curfews. *(March 9, 8–10 p.m.)*

Greek

ABC FAMILY / MON. / 8–9PM


Grammer

Cyprus-Rhodes University is a war zone after Frannie (Tiffany Dupont) launches her renegade sorority, the frat boys fight over a new recruit (Jesse McCartney), and former prez Casey (Spencer Grammer) claims she's scaling back her sisterhood. Say it ain't so! *(March 30)*

Castle's Fillion and Katic

Castle

ABC / MON. / 10–11PM

When a killer duplicates murder scenes from the books of a famed mystery novelist (Nathan Fillion), said novelist pairs with NYPD detective Kate Beckett (Stana Katic) to solve this and other crimes. Sparks? They fly. *(March 9)*

In the Motherhood

ABC

Based on a popular Chelsea Handler Web series, the comedy now stars Megan Mullally (the loosey-goosey mom), Jessica St. Clair (the stay-at-home supermom), and Cheryl Hines (the harried single mom). *(March TBA)*

My Boys

TBS

Stephanie's (Kellee Stewart) career takes off after she uses the guys for research, while PJ (Jordana Spiro) gets into a serious relationship and scores a promotion. Also, lots of drinking. *(March TBA)*

The Tudors

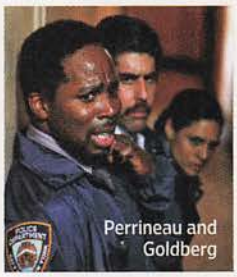
SHOWTIME

Another season, another wife (Annabelle Wallis as Jane Seymour) for King Henry VIII (Jonathan Rhys Meyers) to impregnate just before her tragic demise. Taking her place as the next bride: British crooner Joss Stone. *(April TBA)*

In the Motherhood's Mullally

The Unusuals

ABC / WED. / 10–11PM


Perrineau and Goldberg

The network describes this police drama as a modern-day *M*A*S*H*, but the cadre of cops in this show—played by *Joan of Arcadia*'s Amber Tamblyn, *Joey*'s Adam Goldberg, and *Lost*'s Harold Perrineau—are loaded with secrets, which sounds more like *Desperate Detectives*. *(April 8)*

SURVIVOR: MONTY BRINTON/CBS; *CASTLE*: CRAIG SJODIN/ABC; *THE UNUSUALS*: PATRICK HARBRON/ABC; *IN THE MOTHERHOOD*: KAREN NEAL/ABC; *GREEK*: RANDY HOLMES/ABC FAMILY

Movies

Notorious gives the late Biggie Smalls one more chance to shine; two new Holocaust dramas tread very familiar ground. **Plus:** The horrifying history of 3-D horror flicks.

BROOKLYN HEIGHTS: Kevin Phillips and Woolard keep it street

PHIL CARUSO

Notorious

STARRING *Jamal Woolard, Antonique Smith*
DIRECTED BY *George Tillman Jr.*
R, 126 MINS.
By Owen Gleiberman

A

AS THE HERO of the feverish hip-hop biopic *Notorious*, newcomer Jamal Woolard nails the first thing that any actor playing Biggie Smalls, a.k.a. the Notorious B.I.G., must know: how to throw his weight around. Cast as the imperious-on-the-outside, haunted-on-the-inside rapper, who grows up in the '80s in the hustler's paradise of Brooklyn's Bedford-Stuyvesant neighborhood, Woolard swaggers down the street like a mountainous gangsta John Wayne, and he doesn't just stand tall. He *looms*, imposing himself on each encounter.

In the movies, and pop music too, overweight people are usually outsize clowns, but the real Biggie used his bulk (300 pounds), height (he was 6 foot 3), and merciless dead-end stare to cultivate a larger-than-life presence of

theatrical power: the image of a clown-turned-doughboy badass. That image eventually turned against him, and he became a martyr, killed in a drive-by shooting in 1997, at 24. *Notorious* is a luridly unapologetic trip through the violence, hunger, verbal bravado, and money fever of the hip-hop world, which it views as both liberating and destructive (often for the same reasons). Dressed in a pin-striped suit and bowler hat, Woolard does an uncanny impersonation of the Biggie who strutted on stage like some mack daddy from the '70s. Look closer, though, and that fleshy face might belong to a giant pouting baby. Woolard's Biggie comes on like a thug, with a voice commandingly low and grumbly, but there's a twinkle in his eye, a look that says *I'm a playa who's playing you*. He's a real crook who becomes a put-on crook who is then reborn, through a rap style so incendiary it's like spontaneous combustion, into a superhero.

Hip-hop feeds on mythology, but *Notorious* sticks close to the details, and the hell-bent spirit, of Biggie's life. Ignoring the admonitions of his Jamaican-born mother (Angela Bassett), he starts to sell crack in his teens, when he's still boyish, friendly Christopher Wallace, going up to a roof to change out of his school duds and into his dealer's paraphernalia (white sneakers, gold medallion, handgun). The director, George Tillman Jr. (*Soul Food*), catches us up in the excitement that seduces a kid into the hustler's life, yet the film doesn't glamorize it. Chris learns his lesson the hard way—he goes to prison—and when he hooks up with the budding impresario Sean "Puffy" Combs (Derek Luke), *Notorious* turns into a funky capitalist message movie. Biggie craves stardom *as* freedom, as his one ticket out of the inner city. When he does the hedonist anthem "Party and Bulls---" at a concert, he flips the meaning of the lyrics (based on a song by the Last Poets) so that a critique of nihilism becomes a salute to it, and it's such an intoxicating number, who'd resist?

Biggie makes up a lot of his dark, smoky raps on the spot. He uses his words, too, to seduce, winning over a slew of women, like the blond soul diva Faith Evans (Antonique Smith), whom he marries, and Kimberly Jones (Naturi Naughton), whom he makes over into the ferocious skin-flashing novelty act Lil' Kim. At first, they see a big fat man acting like a sex symbol. But the movie teases out the glee in Biggie—he's like a kid with a supersize sly grin, cracking up at his own self-confidence. That's how he gets to *be* a sex symbol. Biggie treats his women like a harem, and he thinks that makes him a man. Does it, or is he just caught up in the pathology of what he thinks a man is? That's the question that propels Woolard's remarkable performance.

Notorious has a fascinating trajectory, but certain episodes leave you wanting. The film would have been stronger if Biggie's pop-star squeezes were as fully realized as the women in *Ray*, and Anthony Mackie, as Tupac Shakur, lacks Tupac's electrifying snakish charm. Biggie and Tupac become pals (in underwritten scenes), then mortal enemies, and the film's re-creation of the East Coast–West Coast rap war, while entertaining, is too simplistic. As presented, the entire feud spiraled out of Tupac's paranoia, his misguided belief that Biggie put a hit out on him. But why did Tupac think that in the first place? And what did these two say to each other when no one was looking? *Notorious* makes the death of Biggie Smalls look like a tragic mistake, instead of the outgrowth of a culture devoted to selling the fantasy of who's the biggest man. **B+**

SUNDANCE @ EW.COM

I Love You Phillip Morris, starring Ewan McGregor and Jim Carrey (above, top), and *Adventureland* with Kristen Stewart (above) are just two of the movies we'll be covering at this month's Sundance Film Festival. Go to EW.com for news, videos, and reviews.

Critical Mass

A sampling of critics from across the country grade 10 current releases.

	TY BURR *Boston Globe*	LISA KENNEDY *The Denver Post*	LIAM LACEY *Toronto Globe and Mail*	MICK LASALLE *San Francisco Chronicle*	TODD MCCARTHY *Variety*	CLAUDIA PUIG *USA Today*	CARRIE RICKEY *The Philadelphia Inquirer*	RENE RODRIGUEZ *The Miami Herald*	DANA STEVENS *Slate.com*	STEPHANIE ZACHAREK *Salon.com*	ENTERTAINMENT WEEKLY	EW READERS*	CRITICS' AVERAGE
BEDTIME STORIES	—	—	C	D-	—	C-	C	C-	—	—	D	B-	C-
↑ BRIDE WARS	D+	D	C	C	D+	D	D-	—	—	D	C	C	D+
CHE	B	—	A-	C-	C+	B-	C+	B+	B-	C-	B-	B-	B-
THE CURIOUS CASE OF...	C	A	B+	C	B+	B	B-	A-	B-	B	A-	B+	B
LAST CHANCE HARVEY	C+	C	B-	D+	C+	B	B-	—	—	—	B-	B+	C+
MARLEY & ME	—	A	B-	C+	C+	C	B	B	—	B	A-	B	B
REVOLUTIONARY ROAD	C+	B-	A-	A+	B	B	B	C	B	C-	B+	A-	B
VALKYRIE	B	C-	B	C+	C+	C+	B	B	B	C	B	B	B-
WALTZ WITH BASHIR	A	A	A	A	B	A-	—	—	A-	—	A	A-	A-
YES MAN	—	—	C	D	—	C-	B-	B-	—	C-	B-	B-	C

*EW READER GRADES come from the Front Row, EW's online reader panel. If you'd like to join, go to frontrowpanel.com/join.

I LOVE YOU PHILLIP MORRIS: PATTI PERRET; *ADVENTURELAND*: ABBOT GENSER; *BRIDE WARS*: CLAIRE FOLGER

A WINTER'S TALE: Craig and Schreiber in *Defiance*

NAZI PARTY POOPER: Mortensen in *Good*

Defiance

STARRING *Daniel Craig, Liev Schreiber, Jamie Bell*
DIRECTED BY *Edward Zwick*
R, 137 MINS.

Good

STARRING *Viggo Mortensen*
DIRECTED BY *Vicente Amorim*
NOT RATED, 95 MINS.

By Owen Gleiberman

The old line on Holocaust dramas was that no film, regardless of how serious, could ever truly capture the horror. These days, you would have to look far and wide to find a Holocaust movie that even *tries* to capture the full, unimaginable horror. The subject may be survivor's guilt gone mad (*Adam Resurrected*), a mission impossible to assassinate Hitler (*Valkyrie*), or a death camp guard's *Summer of '42* of sexiness and secret shame (*The Reader*), but in this season of grimly hooky Third Reich parables, it's hard to shake the feeling that the Holocaust has turned from the ultimate furrowed-brow movie theme into a *genre*, with its own built-in flowers-of-evil mystique. Rarely has genocide been put to the service of so much unabashed...entertainment.

Remember that scene in *Knocked Up* where Seth Rogen's Ben said that he dug *Munich* because he finally got to see a film in which the Jews kicked ass? He would have loved *Defiance* even more. In this true story of a WWII siege met with courage under fire, director Edward Zwick drops us into the Lipiczańska Forest in Belorussia in 1941, just after the Nazis have invaded. Daniel Craig, with his craggy squint of pain, and Liev Schreiber, all stocky, bottled rage, are Tuvia and Zus Bielski, who decide to save themselves with an innovative strategy: They fight back. The two have never killed anyone, but when Craig's Tuvia busts into the home of the officer who murdered his parents, what should have been a Michael Corleone-finds-his-inner-thug moment turns into something a bit more Hollywood, as he blows the guy away—and his two sons, to boot—without a tremor of doubt or anxiety. The film has barely begun, and Tuvia already looks like he's been doing this his whole life.

In the woods, the Bielski brothers offer protective cover to local Jews, and their roving camp becomes a scruffy exodus, growing in numbers each day. Tuvia, leading them to the promised land of safety, is meant to be Moses in a brown leather jacket—but really, he's more like Oskar Schindler and Charles Bronson in one grimly compassionate, fearless, Nazi-blasting package. Zwick offers excitingly staged moments, but once you get past the novelty of WWII Jews acting this heroically macho, *Defiance* bogs down in a not very well-developed script. It's a repetitive stop-and-start action film, and Tuvia and Zus don't have enough layers. But they do kick ass charismatically.

As a professor drafted into the Nazi Party (despite his liberal ideals), Viggo Mortensen, in the tiny but worthy *Good*, does what may be his most fascinating acting. He reveals the soul of an intellectual who's enlightened to everything but where the lust for absolute power leads. *Good* has a stagy fustiness, but it's worth seeing for Mortensen, who makes this study of a "good German" look creepily contemporary. He shows us the horror of ignorance. *Defiance:* **B–** *Good:* **B**

DEFIANCE: KAREN BALLARD; *GOOD*: LARRY D. HORRICKS

The Unborn

Odette Yustman, Gary Oldman
PG-13, 95 MINS.

The Unborn, written and directed by *Dark Knight* coscribe David S. Goyer, comes across like a Jewish *Exorcist*. Yustman (*Cloverfield*) plays a woman who's apparently haunted by the ghost of her twin who died while still in the womb. Oldman is the rabbi whose aid she seeks. And a dog with an upside-down head is...well, actually, the unfortunate pooch's role is unclear. Indeed, Goyer has penned many scripts superior to this one (he co-wrote cult gem *Dark City*), but he does make sure you're never far away from a big "Boo!" **B–** *—Clark Collis*

Hotel for Dogs

Emma Roberts, Jake T. Austin
PG, 100 MINS.

Marking its territory in the mind-boggling middle ground between *Schindler's List* and *Beverly Hills Chihuahua*, this cartoonish kid pic—adapted from the award-winning 1971 children's book—turns out to be a weirdly oblivious Holocaust parable about a sibling duo of righteous dog-ophiles (Emma Roberts and Jake T. Austin) bent on rescuing strays from systematic execution at the hands of Gestapo-like dog catchers. But don't worry. There are still cuddly pups and piddle jokes aplenty. **C–** *—Adam Markovitz*

Not Easily Broken

Morris Chestnut, Taraji P. Henson
PG-13, 99 MINS.

If you've ponied up 10 bucks to see *The Brothers* or *The Best Man*, you'll know what you're in for with this churchy dramedy about a young African-American couple coping with a strained marriage. Chestnut, a vet of both of those earlier films, aces the role of the put-upon husband. And Henson (*Benjamin Button*) adds a dash of vinegar as the materialistic wife with a shrewish live-in mother. Laughter through tears is director Bill Duke's M.O., and he hits the bull's-eye of that modest target. **B** *—Chris Nashawaty*

Paul Blart: Mall Cop

Kevin James
PG, 87 MINS.

The title of this farce about an overeager security guard (James) suggests a one-joke trudge. But *Paul Blart: Mall Cop* has a few surprises in store. The biggest is James, an unexpectedly nimble master of the face-plant, the failed jump, and the lopsided tumble. The former *King of Queens* star also proves to be a warm leading man who grounds the movie as it morphs into a loopy heist thriller after a promising start as something entirely different: a gentle comedy of suburban underachievement. **B** *—AM*

Silent Light

Cornelio Wall Fehr, Maria Pankratz
NOT RATED, 136 MINS.

How do we know that the images of filmmaker Carlos Reygadas—a slowly awakening dawn, a married farmer kissing the woman he loves—are reverently artful? Because Reygadas holds them for what feels like eternity. He creates a meditation that drifts into torpor. Set in a Mennonite community in Mexico, this glacial tale of adultery features a "miraculous" climax—it mingles the living and the dead—ripped off from Carl Dreyer's *Ordet* (1955), one of the great religious films. The stab at sublimity-by-proxy doesn't take. **C** *—OG*

A New Dimension of Horror?

Despite what ads for this week's 'My Bloody Valentine 3D' would have you believe, 3-D horror films are nothing new. ('MBV' didn't screen in advance; see our review next issue.) A look at the gimmicky genre's past. —CN

THE UNBORN: PETER IOVINO/ROGUE; HOTEL FOR DOGS: JAIMIE TRUEBLOOD; NOT EASILY BROKEN: RON PHILLIPS; PAUL BLART: MALL COP: RICHARD CARTWRIGHT; CREATURE FROM THE BLACK LAGOON, DIAL M FOR MURDER, FRIDAY THE 13TH PART III, AMITYVILLE 3-D: THE KOBAL COLLECTION; HOUSE OF WAX: WARNER BROS./PHOTOFEST; JAWS 3-D: MCA/UNIVERSAL/PHOTOFEST

A SARI AFFAIR: Kumar and Deepika Padukone

Chandni Chowk To China

STARRING *Akshay Kumar*
DIRECTED BY *Nikhil Advani*
PG-13, 154 MINS.
By Owen Gleiberman

Chandni Chowk to China is the first Bollywood movie to be released in the U.S. in the wake of the Bollywood-inflected *Slumdog Millionaire*. Let's hope it's not the last: This galumphing elephant of a chopsocky revenge-of-the-nerd quasi-musical lacks the lyrical choreographic beauty that has marked such Stateside Bollywood releases as the gorgeous *Lagaan* (2002). (It also lacks the demented slapstick ingenuity of Stephen Chow's 2005 *Kung Fu Hustle*.)

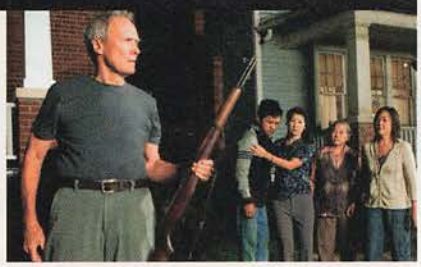
India's biggest action star, Akshay Kumar, plays a vegetable cutter from the Chandni Chowk district of Delhi who may in fact be the reincarnation of an ancient Chinese warrior. The movie is two hours and 34 minutes long, and for two hours of it—before he embraces his Destiny—Kumar sputters, weeps, screams, mugs, worships a potato he thinks is a god, weeps some more, and generally carries on in the hysterical fashion of a Hindi Roberto Benigni. Then everything goes all *Karate Kid*—though the fights are anything but kicky. There's one mildly insane disco-cheez dance number (don't get your hopes up—it's the only full-on musical sequence), plus a villain with a flying derby à la Oddjob and a heroine who looks like Beyoncé. It all makes you want to see a Bollywood movie, all right—a good one. D

The Chart

BOX OFFICE

1 Gran Torino

Clint Eastwood—*Torino*'s director, producer, and star—scored the best opening of his career with this race-minded drama, which drove straight to the top of the chart in its nationwide debut after four weeks in limited release.



THE TOP 20		WEEKEND GROSS*	NUMBER OF SITES†	WEEKEND PER SITE AVERAGE	PERCENTAGE CHANGE	WEEKS IN RELEASE	GROSS TO DATE*
1	**GRAN TORINO**	$29.5	2,808	$10,500	+904	5	$40.5
2	**BRIDE WARS** While it landed in the bridesmaid spot behind *Gran Torino*, this catfight comedy still walked down the aisle with $21.1 million, just shy of the $23 million debut for last January's rom-com *27 Dresses*. *Bride*'s bow is in line with recent Kate Hudson pics like 2008's *Fool's Gold* and 2006's *You, Me and Dupree*.	$21.1	3,226	$6,528	—	1	$21.1
3	**THE UNBORN** A dearth of recent horror movies may have helped this spine-chiller—featuring Gary Oldman and *Cloverfield* star Odette Yustman—scare up a solid opening weekend.	$19.8	2,357	$8,405	—	1	$19.8
4	**MARLEY & ME**	$11.4	3,478	$3,275	-53	3	$123.8
5	**THE CURIOUS CASE OF BENJAMIN...**	$9.2	2,947	$3,126	-51	3	$94.1
6	**BEDTIME STORIES**	$8.8	3,511	$2,507	-57	3	$97.4
7	**VALKYRIE**	$6.6	2,838	$2,332	-53	3	$71.5
8	**YES MAN**	$6.0	2,955	$2,041	-57	4	$89.3
9	**NOT EASILY BROKEN** Audiences seeking faith-based fare pushed this low-budget dramedy into the top 10.	$5.3	724	$7,340	—	1	$5.3
10	**SEVEN POUNDS**	$3.8	2,456	$1,555	-62	4	$66.7
11	**SLUMDOG MILLIONAIRE**	$3.8	601	$6,293	-19	9	$34.1
12	**TWILIGHT**	$2.8	1,466	$1,939	-39	8	$181.4
13	**THE TALE OF DESPEREAUX**	$2.7	2,297	$1,190	-61	4	$47.6
14	**DOUBT**	$2.5	1,287	$1,959	-50	5	$23.0
15	**THE DAY THE EARTH STOOD STILL**	$1.6	1,512	$1,026	-69	5	$77.3
16	**REVOLUTIONARY ROAD**	$1.4	135	$10,558	+45	3	$3.2
17	**BOLT**	$1.4	1,161	$1,180	-58	8	$111.8
18	**THE READER**	$1.3	507	$2,656	-16	5	$5.5
19	**MILK**	$1.3	295	$4,393	-31	7	$19.2
20	**FROST/NIXON**	$0.9	205	$4,349	-36	6	$7.6

SOURCE: Nielsen EDI; weekend of Jan. 9–11 *Weekend-gross and gross-to-date figures in millions
†Includes some multiscreen theaters and prints shipped as well as individual screens

CHANDNI CHOWK TO CHINA: SHEENA SIPPY

MoviesonDVD

NEW RELEASES

The Taking of Power by Louis XIV
Directed by Roberto Rossellini
NR, 94 MINS., 1966

The historical epic, often an excuse for over-the-top everything, gets a makeover in this brainy, pared-down made-for-TV snapshot of Louis XIV's evolution from detached king to empowered monarch. (This film was one of many neorealist director Rossellini made for television, a medium he embraced for its educational possibilities.) By Hollywood standards, the drama may be a bit flat, but the director's fascination with 17th-century court ritual, captured with detailed old-master beauty, is mesmerizing. **EXTRAS** The standout in this Criterion Collection disc is author Tag Gallagher's film essay exploring Rossellini's canny craft.
B+ *—Tim Purtell*

Frontrunners
NR, 82 MINS., 2008

Already going through political-coverage withdrawal? The high-stakes campaign for Student Union President at NYC's hyper-competitive Stuyvesant High School comes complete with a fierce bid for the student-paper endorsement and a dedicated teen pundit who comments from the sidelines. It's the blast of full-force gawkiness, so recognizable from high school (and so rarely allowed to remain intact in high school docs), that finally earns our vote. **EXTRAS** The since-graduated candidates provide surprisingly sober commentary on their slightly younger selves.
B+ *—Sean Howe*

ALSO IN STORES

SAW V (2008) *Tobin Bell, Costas Mandylor*
Press a button on the Unrated Collector's Edition box to hear a creepy message from Jigsaw. Or don't. Make your choice...

→ **CITY OF EMBER** (2008) *Saoirse Ronan, Bill Murray, Tim Robbins*

REPO! THE GENETIC OPERA (2008) *Alexa Vega, Paul Sorvino*

EL NORTE (1984) *Zaide Silvia Gutiérrez, David Villalpando*

BOOGEYMAN 3 (2009) *Erin Cahill, Kate Maberly*

The Notebook
Ryan Gosling, Rachel McAdams
PG-13, 123 MINS., 2004

LIMITED EDITION GIFT SET

Remember how moved you were when Noah (Gosling) confessed with fiery emotion that his love for free-spirited Allie (McAdams) was still alive? ("It wasn't over, it *still* isn't over!" he shouted before they embraced.) Of course you do: *The Notebook* has become the go-to tearjerker for hopeless romantics everywhere. With the special-edition boxed set—out just in time for Valentine's Day!—fans can relive the gut-wrenching drama all over again. Literally. With no new **EXTRAS** or features included, the DVD is virtually identical to the one already in your collection. The only difference is it now comes in a prettier case that's loaded with lots of pointless stuff—like stickers, stationery, a photo album, and bookmarks. At the very least, they could've included a box of Kleenex. Movie: **A** Gift set: **D** *—Lindsay Soll*

Taxi Blues
Piotr Mamonov, Piotr Zaitchenko
NR, 110 MINS., 1991

With its plot about a proletarian Moscow taxi driver (Zaitchenko) who hounds a hedonistic jazz saxophonist (Mamonov) for stiffing his fare, director Pavel Lounguine's debut—a Golden Globe nominee for Best Foreign Language Film—is little more than a dated metaphor for the fall of Communism. The two main characters are merely symbols of old and new, conservative and liberal. And the lack of **EXTRAS**, other than a trailer, leaves us as cold as a Russian winter.
C *—Christian Blauvelt*

The Express
Dennis Quaid, Rob Brown
PG, 130 MINS., 2008

In his commentary, director Gary Fleder can't help but apologize for the throbbing earnestness of his color-by-numbers biopic of football legend Ernie Davis. Luckily, the on-field action—dissected in several **EXTRAS** by Allan Graf, *Friday Night Lights*' gridiron choreographer—delivers thrills that nearly rescue the film.
B− *—Jeff Labrecque*

Max Payne
Mark Wahlberg
R, 98 MINS., 2008

There's nothing technically *wrong* with this Wahlberg revenge thriller about a cop hunting for his wife's killer. It's one of the better based-on-a-videogame flicks—faint praise—but *Max* suffers from being kind of *meh*. **EXTRAS** The "unrated" cut doesn't feel unrated and the making-of doc looks like it was shot on a camera phone.
C+ *—Marc Bernardin*

THE NOTEBOOK: MELISSA MOSELEY; THE EXPRESS: CHUCK HODES; MAX PAYNE: MICHAEL GIBSON; CITY OF EMBER: KEITH HAMSHERE

TV

Friday Night Lights scores yet again in season 3; we'd be fibbing if we said we loved *Lie to Me*. **Plus:** Ausiello uncovers that Cameron and Chase will finally get more *House* time.

FAMILY FIGHT *NIGHT*: Chandler and Britton coach Aimee Teegarden on how to shape up or ship out

Friday Night Lights

Fridays, 9p.m.

NBC

By Ken Tucker

NBC, IN A SHOCKINGLY sensible decision, didn't cancel its low-rated *Friday Night Lights* but split its budget with DIRECTV, which started airing the third season last fall. Now it's the broadcast fans' turn to see the 13-episode run and root for the Dillon Panthers—and the show—all over again.

Summer has passed in Dillon, Tex., and in preparation for Gaius Charles' departure from the series, his brash running back Smash Williams is coping with the news that his injured knee will probably slow him down for a while. (A racquetball-game scene between Smash and Kyle Chandler's Coach Taylor uses a sport other than football

BILL RECORDS/NBC

to provide the season opener with its most touching scene, resolutely unsentimental yet heart-piercing.) Meanwhile, Connie Britton's Tami has gone from guidance counselor to high school principal; that seems like an abrupt promotion, but I'll go with anything that keeps Tami center-screen and under pressure, since stress brings out the most energetic/anguished/sarcastic/inspiring sides of her character. And hallelujah, the flesh has triumphed over the spirit, as once-prim Lyla (Minka Kelly) is back to doing the deed with Tim (Taylor Kitsch). Not sure how this squares with the religious beliefs she embraced last season, but it's a heckuva lot of fun watching these two have their fling. Kitsch continues to charm: Mark my words, this guy is a budding movie star once *FNL* throws its final touchdown.

Speaking of which, a mighty touchdown throw will be tossed by a new character: J.D. McCoy (Jeremy Sumpter), a freshman brought in as rookie quarterback to challenge senior Matt (Zach Gilford). J.D.'s bluff, pushy dad—played by the always reliable, sharklike D.W. Moffett (*Hidden Palms*)—makes a big impression as a guy who's going to be a real pain in the neck for our long-suffering Coach Taylor.

Much travail for Adrianne Palicki's Tyra, too. In a nice *Lights* twist, she'll run for student-council president in a style only someone with a pole-dancing sister would attempt, while conducting an inner debate about whether the hard work of getting into college is really worth it. As previous seasons have implied, and now comes to the fore, this young woman has a poor self-image, no matter how much support she gets from Tami and her erstwhile boyfriend, Landry (the invaluable, sly Jesse Plemons). But Palicki is such a good actress, she projects all of that inner fear, anger, and confusion outward while still making Tyra one of TV's most irresistible minxes.

Look, I've seen the entire season already on DIRECTV, and trust me, it only gets better, deeper, and richer. There are great subplots, including one about Scott Porter's paralyzed Jason Street that you've been waiting a long time for—his love life and his career become engrossingly complicated. You know how much this great series has struggled in the ratings. Watch it now, and keep hope alive. **A**

YOU CAN'T HANDLE THE UNTRUTH! Williams, Roth, and Monica Raymund

Lie to Me

Wednesdays, 9 p.m., premiering Jan. 21 **FOX**

In *Lie to Me*, Tim Roth plays Dr. Cal Lightman, a scientist specializing in decoding facial expressions and body language. He's bursting with fun facts, asserting that there are, on average, "three lies per 10 minutes of conversation." Like *Monk* and *Psych* and *The Mentalist*, *Lie* offers us an eccentric who's brought in by law enforcement to solve crimes. He's got a British accent, so we know he's intelligent and a bit dotty. And he's got an attractive female associate (*The Practice*'s Kelli Williams) who's also full of fun facts: "In a fake smile, there's no eye-wrinkling."

Naturally, Dr. Lightman encounters skeptics who call him a "carnival act"; just as naturally, he proves them wrong. *Lie to Me* is derivative yet well crafted, predictable yet ever-so-slightly novel (all those new fun facts!), so it's no wonder that Fox thinks it's got itself a potential hit worthy of post-*American Idol* time-period status. And yet, I wonder: Roth is a familiar '90s film face (*Pulp Fiction*, *Rob Roy*) whose career was ripe for a TV series. But is America ready to take this broody Brit—not cuddly like Monk or lovably cranky like House—to its bosom? Personally, I'm glad Roth resists the cuddly/cranky. But if this review were a face, Dr. Lightman would say it had a forced smile: hopeful, but dubious, about *Lie*'s chances. **B–** —*KT*

Three Death Wishes

The supercrazy Jenny is killed on the Jan. 18 season premiere of Showtime's 'The L Word.' It leaves us wanting more. More annoying TV characters to die, that is!

His nonsensical, uncharacteristic behavior (from power-wary to power-mad) led to a bad rip-off of *The Fly*. The *Heroes* prof is begging for a tragic bug-zapper accident.

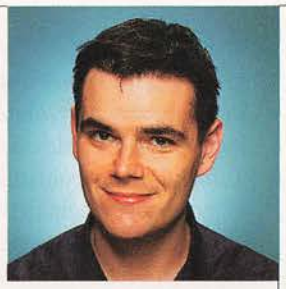
Face it, *Gossip Girl*: Your resident hipster is about as much of a renegade as Nick on *Family Ties*. It's about time she was run over by a Starbucks delivery truck.

For the crime of making us reconsider the upside to an afterlife, *Grey's Anatomy*'s horny poltergeist needs a ghostbuster. It's worth crossing the streams for.

LIE TO ME: MIKE YARISH/FOX; MOHINDER: NBC; VANESSA: KURT ISWARIENKO/THE CW; DENNY: FRAZER HARRISON/GETTY IMAGES

The Ausiello Files

Chase and Cameron get out of the waiting room and back in the action on 'House.' **BY MICHAEL AUSIELLO**



IN THE *HOUSE*: Spencer and Morrison will get regular treatment again

House cures its "Chameron" problem

Jennifer Morrison and Jesse Spencer's HMO must have finally caved, because next season—at long last—the in-love Drs. Cameron and Chase will once again be making regular rounds on *House*.

"Significant, potentially game-changing stuff [occurs] in the last half-dozen episodes this season," hints executive producer David Shore. As a result, the actors—who have only popped up sporadically in far-flung corners of the hospital since Dr. Crankypants fired them and hired new underlings—will be reintegrated in a big way. "I haven't been happy with [their lack of face time]," says Shore. "The quality is still there, it's the quantity I'd like to see more of."

He'll get no argument from "Chameron" fans, many of whom have taken their frustration out on Olivia Wilde's Thirteen, because they feel she's shanghaied the show with her romance with Foreman (Omar Epps) and struggle with Huntington's disease. (They've even taken to deriding *House* as "The Thirteen Hour.") "It's unfair," says Shore. "One definitely has nothing to do with the other."

For her part, Morrison admits that although the last two years have been creatively...er, stifling, she never doubted that her patient load would grow. "There was a point at which Robert Sean Leonard wasn't working very much, then by the end of season 4 he was in every scene," she muses. "So there are always going to be ebbs and flows in terms of how much we're all working." Spencer, meanwhile, is more blunt: "It's due time that they brought us back in more often."

ASK AUSIELLO

Q I'm looking for a juicy Jim/Pam spoiler. Can you help me? *—Kayla*

A I can indeed. *The Office*'s Jenna Fischer tells me that there are "some big Jim and Pam moments" in the post–Super Bowl episode on Feb. 1. "Pam gets some news that's pretty shocking, and it's something she and Jim have to deal with together," she teases. Rumor has it that "something" concerns Pam's never-before-seen father.

Q Is it true that Melissa George is leaving *Grey's Anatomy*? *—Joel*

A It *is* true, but the reason is a little murky. A *Grey's* insider insists George's exit was a creative decision made by the producers, adding that her arc as Mer's maybe-gay BFF will come to "a natural end" later this season. But George claims she checked herself out. "It was my choice," she says. "I love the show so much, [but] I want to do something else." In other *Grey's* news, Mommie Dearest herself, Faye Dunaway, drops in this February as a renowned Seattle Grace doc.

Q Got any good intel on *Heroes*, specifically Sylar? *—Edward*

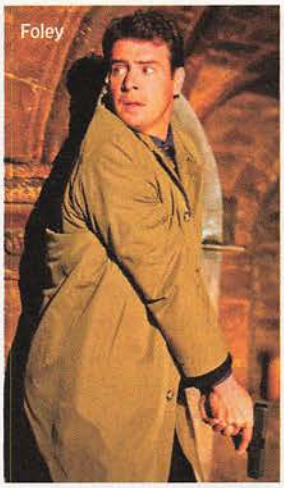
A The forthcoming "Fugitives" arc will introduce the baddie's *real* father, played by *Smallville*'s John Glover. "He was the perfect choice," gushes TV son Zachary Quinto. "The only downside was that we shot our scenes outside in a tarpaulin shack and it was pouring rain for two days, so we were literally slogging through mud. The logistics weren't that great, but the experience was. It traded off in the end."

How do you love scoop? Let me count the days: *every* day on EW.COM, courtesy of Ausiello.

AUSIELLO PHOTOGRAPH BY MEREDITH JINKS; *HOUSE*: ADAM TAYLOR/FOX

Watch This/Sorry About That

We'll gladly let Scott Foley promote his latest project...if he also apologizes for a previous one. —DAN SNIERSON


Foley

Watch This

THE LAST TEMPLAR (JAN. 25–26, 9 P.M., NBC) "I always loved those Michael Douglas–Kathleen Turner movies, like *The Jewel of the Nile* and *Romancing The Stone*. They had a mix of everything—romance, mystery, comedy—and it was a good ride. That's [the miniseries] *The Last Templar* for me. It's a ton of fun, and I think Mira Sorvino and I have good chemistry. Religious-themed thrillers are popular these days, and this is very much like *The Da Vinci Code*. Unfortunately, instead of Tom Hanks, you get me."

Sorry About That

SOMEONE TO LOVE ME (1998) "To begin with, it just sounds pathetic. This TV movie was one of my first jobs, which works to my advantage excusewise; that's countered by the fact that I played a rapist. I don't know if it was a comeback vehicle for Lynda Carter or what, but I spent a lot of my time filming in a van, raping her make-believe daughter. [After it aired] I spent *days* on my knees apologizing to random people: 'Uh, it was one of my first jobs and, I don't know, it was in Canada.'"

Sound Bites

"Look at you and me and our biological clocks. You're going baby crazy, and I keep getting turned on by car accidents."
—Jenna (Jane Krakowski), to Liz, on *30 Rock*

"I'm not that nice. This bra? See-through!" —Megan (JoAnna Garcia) on *Privileged*

"Nine Broadway musicals closed this week, including *Hairspray*, *Young Frankenstein*, and *Grease*. The news has been especially tough on the nation's aunts." —Seth Meyers on *Saturday Night Live*

For weekly video recaps of all the best Sound Bites, go to ew.com/soundbites

The Chart

THE RATINGS

1 BCS title game

QB Tim Tebow and the Florida Gators became college football's national champs after beating Oklahoma.

THE TOP 20

		VIEWERS*	LAST WEEK
1	**FEDEX BCS NATIONAL CHAMPIONSHIP** Fox, Thursday, 8:20 p.m.	26.8	–
2	**NFC PLAYOFFS** Fox, Saturday, 8:16 p.m.	23.8	–
3	**THE MENTALIST** CBS, Tuesday, 9 p.m.	19.6	–
4	**NCIS** CBS, Tuesday, 8 p.m.	19.1	3
5	**TOSTITOS FIESTA BOWL** Fox, Monday, 8:18 p.m.	17.1	–
6	**60 MINUTES** CBS, Sunday, 8:08 p.m.	15.0	6
7	**66TH ANNUAL GOLDEN GLOBE AWARDS** NBC, Sunday, 8 p.m. Awards shows continue their ratings slide: Besides last year's starless Globes "press conference" (which drew 6 million viewers), this year's awards were the lowest-rated since 1995—way back when they were televised on TBS.	14.9	–
8	**GREY'S ANATOMY** ABC, Thursday, 9 p.m.	13.9	67
9	**DESPERATE HOUSEWIVES** ABC, Sunday, 9 p.m.	13.8	2
10	**WITHOUT A TRACE** CBS, Tuesday, 10:01 p.m.	13.1	–
11	**24** Fox, Sunday, 8 p.m. The seventh-season premiere nabbed 12.6 million viewers; respectable, but 3.2 million fewer than the season 6 launch in January 2007.	12.6	–
	BARBARA WALTERS SPECIAL ABC, Wednesday, 10 p.m.	12.6	–
13	**COLD CASE** CBS, Sunday, 9:08 p.m.	12.3	5
14	**THE BIGGEST LOSER** NBC, Tuesday, 8 p.m.	11.9	–
15	**TWO AND A HALF MEN (R)** CBS, Monday, 9 p.m.	11.6	7
16	**CSI (R)** CBS, Thursday, 9 p.m.	11.0	13
17	**LAW & ORDER: SVU** NBC, Tuesday, 10 p.m.	10.8	19
18	**GHOST WHISPERER** CBS, Friday, 8 p.m.	10.6	26
19	**CSI: MIAMI (R)** CBS, Monday, 10 p.m.	10.4	8
20	**EXTREME MAKEOVER: HOME EDITION** ABC, Sunday, 8 p.m.	10.3	9
	OFF THE CHART NBC's new contest, *Superstars of Dance* (No. 25), is averaging 10.1 million viewers. So far, that's better than Fox's *So You Think You Can Dance* (8.9 million) and about half of the 19.2 million viewers ABC's *Dancing With the Stars* pulls in.		

SOURCE: Nielsen Media Research, Week of Jan. 5–11, 2009 *In millions

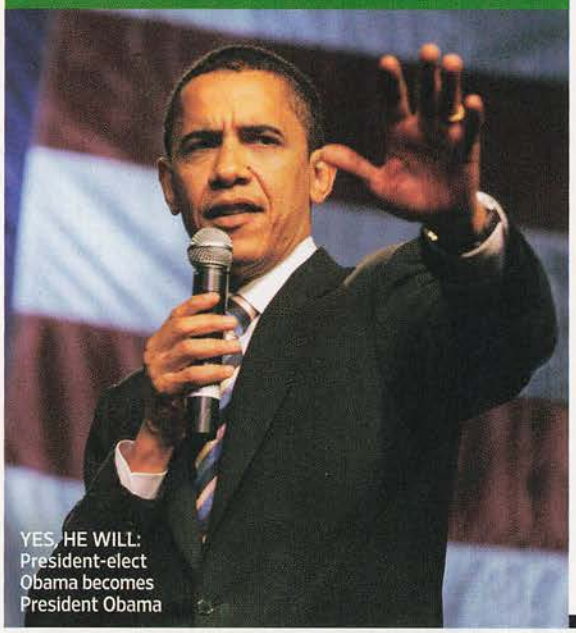
THE LAST TEMPLAR: JAN THIJS/NBC; KRAKOWSKI: VIRGINIA SHERWOOD/NBC; TEBOW: DONALD MIRALLE/GETTY IMAGES

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS*

By Jessica Shaw

MUST WATCH OF THE WEEK



YES, HE WILL: President-elect Obama becomes President Obama

The Inauguration of Barack Obama

TUESDAY | NOON | ALL MAJOR NETWORKS

Remember all the commotion about that dramatic election waaaaay back in '08, when we voted for our first African-American president? Yeah, it's time to swear in that guy so he can get cracking on stuff like our crappy economy. Here's how to witness Barackian history: The oath-taking and inaugural address—which occur around noon at the U.S. Capitol—will be broadcast in BreathlessVision by the news networks. The festivities continue into the night, with the president's first party stop, *The Neighborhood Ball* (ABC, 8 p.m.), the Nick Cannon-led *Yes We Will!* celebration (BET, 8 p.m.), a Katie Couric-anchored special about Obama's journey to 1600 Pennsylvania Ave. (CBS, 9 p.m.), a Brian Williams tour of the galas (NBC, 10 p.m.), and MTV's coverage of the Youth Inaugural Ball (10 p.m.). Oh, and dress appropriately for the big day, as the forecast calls for heavy hope with a chance of change. *—Dan Snierson*

MONDAY JANUARY 19

Gertler

SERIES DEBUT
8:30–9PM
Will Work for Food
Food, TV-G
In less hilariously awkward hands, a series exploring food-related jobs would be a snooze. But when host Adam Gertler gets queasy on a lobster-catching boat, or jumps up and down like a kid after getting stung by a bee, the show gets more delicious. **B+**

NEW NIGHT!
8–9PM
House
Fox, TV-14-D HD
A suicidal patient with chronic pain is all, "House, you're pot." And House is like, "You're kettle."

8–9PM
The Secret Life of the American Teenager
ABC Family, TV-14-D HD
Ricky's dad comes to town. For an inspirational heart-to-heart? Well, more like a dad-to-dad chat about how you can sell your newborn for good cash.

8–9:30PM
The Bachelor
ABC
I'm just not sure Bachelor Jason's 3-year-old son Ty was exploited enough. Please, Mike Fleiss, can we bring him back for one or two shots of him calling each contestant "Mama"?

FOUR-PART SERIES
8–10PM
The American Future: A History by Simon Schama
BBC America, TV-PG
The British historian looks at current military conflict and waning optimism. Might he have titled this *You Suck, Americans*?

9:31–10PM
Worst Week
CBS, TV-14-DL HD
Sam gets grossed out when he sees puppies being born, which doesn't bode well for his baby's birth. Someone's gonna need the ol' eye epidural.

SEASON FINALE
10–10:59PM
Momma's Boys
NBC, TV-14-L
Dear contestants who side with your mother's mate choices: Enjoy your post-finale life of never dating again. Love, me.

3–5PM*
The Electric Company
PBS, TV-G HD

SNEAK PEEK

All together now: HEY YOU GUYS! The *Sesame Street* postgrad workshop is back to help kids improve their reading skills. Though the hip 'n' urban vibe seems overly calculated—did studies show that 8-year-olds respond to beatboxing white dudes?—and the cast is aggressively up with people, you gotta love new characters like Jack Bowser (a dog who must read a sentence in 24 seconds) and observations like "The silent *e* is the ninja of the English alphabet." **B+** *—Whitney Pastorek* *check local listings

IN THE *COMPANY* OF KIDS: *Electric* sets off sparks

OBAMA: JEMAL COUNTESS/WIREIMAGE.COM; *WILL WORK FOR FOOD*: FOOD NETWORK; *THE ELECTRIC COMPANY*: ANTHONY CAUSI

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

TUESDAY JANUARY 20

SEASON FINALE
8–9PM
Party Monsters: Cabo
E!, TV-14 HD
Does showing Brody "My dad is Bruce and I like the word *bromance*" Jenner a good time in Mexico really qualify you to be known as the "No. 1 party planner"?

8–9PM
90210
The CW, TV-14-L HD
Hot, stubbly teacher Mr. Matthews returns! He better look out, though, 'cause hell hath no fury like Kelly Taylor after her man slept with Brenda.

8–10PM
The Biggest Loser: Couples
NBC, TV-PG
Whoever wins a jump-rope challenge gets immunity, proving that weight-loss reality TV isn't like high school; it's like elementary school recess.

Dustin Hoffman in *Tootsie*

10–11PM
Starz Inside: Ladies or Gentlemen
Starz, TV-14 HD
In this comprehensive, RuPaul-narrated look at cross-dressing on film, one talking head makes the case that films like *Tootsie* open up "a whole third space which pushes against gender norms." Meanwhile, clips from *White Chicks* make the case that that film really sucks. **B** *—Clark Collis*

WEDNESDAY JANUARY 21

8–8:30PM
The New Adventures of Old Christine
CBS, TV-14-DL HD
Old Christine has a new adventure throwing a bachelorette party for New Christine, who turns over a new leaf. Brought to you by Old Navy?

8–9PM
Knight Rider
NBC, TV-14-SV HD
KARR, the Dr. Evil of the *Knight Rider* franchise, rears his ugly head(lights).

SEASON PREMIERE
9–11PM
Lost
ABC, TV-14-LV HD
In case you missed that story a few pages back...it's a new season! Doc Jensen: Commence your salivating.

10–11:15PM
Top Chef
Bravo, TV-14 HD
Restaurant Wars. Which chef will abuse votives-as-decor tonight?

SUIT CASE: Cahill, Melina Kanakaredes, and Sinise brave the cold for clues

10–11PM
CSI: NY
CBS, TV-14-LV HD
In one case this week, Eddie Cahill's Flack gets in a jam when a suspect dies while in his custody. The other subplot involves a wrestling coach who's a suspected pedophile, kiddie porn, dismembered body parts, and alligator blood. Mac (Gary Sinise) speaks for all of us when he says, "This whole thing makes me sick." Except for the alligator blood—that's a nice touch. As usual in a so-so cop show, whatever you're led to believe in the first half of the show is a red herring to throw you off: It's too predictable. C'mon, *CSI: NY*, less flashy camera work, better writing! **C** *—Ken Tucker*

THURSDAY JANUARY 22

Jones

9–10PM*
Soundstage: Foreigner
PBS HD
Foreigner—or, rather, original guitarist Mick Jones and five solid subs—kick out the cheesetastic jams. Those who own the band's greatest hits will dig it, but until one of their songs pops up on an HBO series finale, these guys got nothing on Journey. **B–** *—Simon Vozick-Levinson*
*check local listings

8–8:30PM
My Name Is Earl
NBC, TV-14
Get your Ponch on. Erik Estrada guests!

8–8:30PM*
This Old House
PBS HD
A Brooklyn brownstone is renovated. Like I wasn't jealous enough of the projects in other cities. Thanks for making me feel bad in my backyard. *check local listings

9–10PM
Marijuana Inc.: Inside America's Pot Industry
CNBC HD
Basically, CNBC acknowledges that the only way to see your portfolio grow is to turn into Nancy Botwin.

9–10PM
Supernatural
The CW, TV-14-DLV HD
Who am I to argue with an episode titled "Criss Angel Is a Douche Bag"?

9–10:01PM
Grey's Anatomy
ABC, TV-14-DLS HD
What's not to love about Eric Stoltz's organs? Clearly, somebody hasn't seen *Some Kind of Wonderful.*

9:31–10PM
30 Rock
NBC, TV-14 HD
Kenneth tries to teach Tracy how diet can affect diabetes. Hopefully, Kenneth does this in a Slim Goodbody suit.

10–11PM
Celebrity Rehab Presents Sober House
VH1, TV-14-L
Huh? How could a barbecue possibly go awry with these guests?

10:01–11PM
Eleventh Hour
CBS, TV-14-V HD
A sick kid is cured by drinking water. Dr. Hood, that H_2O hater, doesn't buy it.

SLOW *BURN*: Donovan phones it in

10–11PM
Burn Notice
USA, TV-PG-V HD
NEW EPISODES
Granted, it's unpleasant when someone blows up your secret lair, but Michael (Jeffrey Donovan) was never the kind of guy who would take it personally. And yet, there he is, in a snit after a mystery assassin (yep, another one) strikes at the blackballed spy. *Burn* used to be a fun series about conning bad guys with cool gadgets. Now it's laden with a frustrating mythology, soggy emotional ties, and clunky plots. Sadly, it's a clever spark in danger of flaming out. **C+** *—Alynda Wheat*

TOOTSIE: THE KOBAL COLLECTION; CSI: NY: SONJA FLEMMING/CBS; SOUNDSTAGE: BILL RICHERT/WTTW CHICAGO/PBS; BURN NOTICE: GLENN WATSON/USA

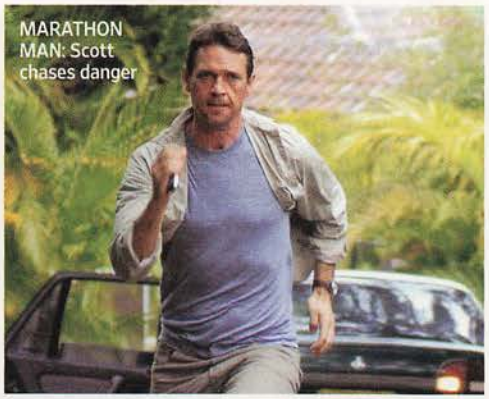
FRI JAN 23

8–9PM
Howie Do It
NBC, TV-PG-L HD
Howie's Man on the Street Vic high-fives people after sneezing into his hand. You'd think germophobe Mandel would nix this, but apparently he thinks spreading the germs on other people is a big hoot.

SERIES DEBUT
8–9PM
Wolverine and the X-Men
Nicktoons, TV-Y7
Sorry, Storm: Cool white hair doesn't mean top billing in movies or cartoons. And don't think we're not ready for your little snowstorm tantrum.

9–9:30PM
Star Wars: The Clone Wars
Cartoon, TV-PG-V HD
George Takei guest-stars as Separatist Neimoidian General Lok Durd, which just gave my spell-check an anxiety attack.

SATURDAY JANUARY 24

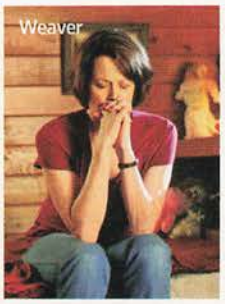

MARATHON MAN: Scott chases danger

7–11PM
The Diplomat
ION, TV-14
Suspected by Scotland Yard of being involved in a Russian drug-trafficking ring, British diplomat Ian Porter (Dougray Scott) and his wife (Claire Forlani) are relocated to Australia as part of the Witness Protection Program. But all is not safe Down Under. Running an unnecessary four hours, this glacial TV movie jumps back and forth between the two countries, and focuses in both places on cops and detectives who do little but scowl and sulk. Picture a brooding James Bond from *Quantum of Solace*, but with a desk job. **C+** *—Jesse North*

2–3PM
The Purina Incredible Dog Challenge National Championships
ABC
Dogs compete in diving, flying disc, and today's special, the "Hey, trainer, get me on Westminster, not this janky show" challenge.

SEASON PREMIERE
8–9PM
Gone Country 3
CMT, TV-PG-L
Sheila E., Richard Grieco, and Justin Guarini on one show? And they'll all be shamed in Nashville? My cup runneth over.

8–10PM
The 2009 Miss America Pageant
TLC, TV-PG HD
Gotta side with my home-state girl who's all about "empowerment through service" and wants to be an interior decorator. It *is* so empowering to redo dens.


Weaver

9–11PM
Prayers for Bobby
Lifetime, TV-14-L HD
A soberingly true story about a boy's struggle to come out, *Bobby* isn't a gay drama, but a family drama. Starring as the all-too-righteous mother who is moved to become a gay advocate after shunning her son to a tragic end, Sigourney Weaver unleashes a raw, Emmy-worthy performance. **A–** *—Tanner Stransky*

SUNDAY JANUARY 25

Hathaway

8–11PM
The 15th Annual Screen Actors Guild Awards
TNT and TBS HD
Looking for a good drinking game? Chug every time an actor goes on about how this award means the most because it's from *actors*. You know, not those—*blech!*—directors or screenwriters. And if Anne Hathaway wins for *Rachel Getting Married*, down it if her speech goes better than her wedding toast in the movie.

TO BE BLUNT...

8–8:30PM
The Simpsons
Fox, TV-PG-LV
Emily Blunt guest-stars as Lisa's new BF Juliet. Alas, a fantasy kingdom stops BF from gratuitously adding another F.

8–9PM
On Board Air Force One
NatGeo, TV-PG HD
Like your last flight, but without leg cramps, filthy bathrooms, or the knowledge that if your plane crashed you'd die in coach.

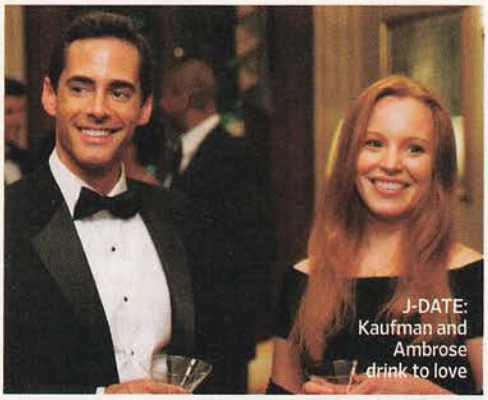
8–10PM
Extreme Makeover: Home Edition
ABC, TV-PG
This two-hour episode has a tornado, a brain injury, and Gavin Rossdale. Guess which one is the reward.

9–10PM*
Masterpiece Classic
PBS, TV-PG HD
I would tell you how *Wuthering Heights* ends, but I don't want to spoil 11th grade for all of our young readers out there.
*check local listings

9–10PM
17 Kids and Counting
TLC, TV-PG-D HD
Please stop counting. My uterus hurts just knowing your show exists.

10–10:30PM
Flight of the Conchords
HBO, TV-MA HD
From the moment Bret buys a teacup, things go horribly awry. Probably written by a coffee drinker.

10PM–MIDNIGHT
Afro Samurai: Resurrection
Spike, TV-MA HD
I'm told this is a movie sequel to a cult show. But I'm pretty sure "cult" means "starring Mark Hamill."

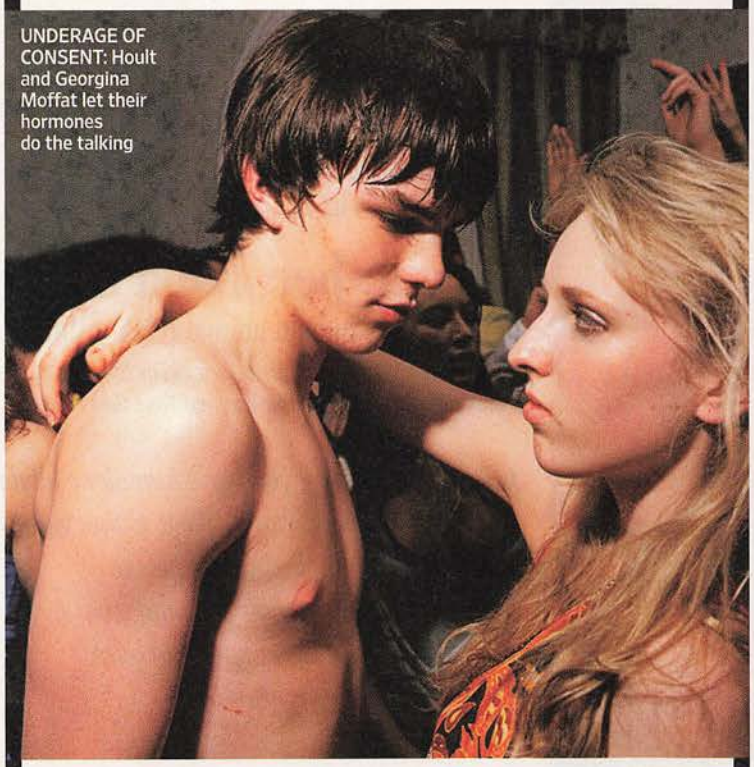

J-DATE: Kaufman and Ambrose drink to love

9–11PM
Loving Leah
CBS, TV-PG HD
Six Feet Under's Lauren Ambrose stars as a young Hasidic widow whose cultural tradition dictates that she marry her deceased husband's brother, Jake (Adam Kaufman), a thoroughly secular doctor with an M.D. girlfriend and laser-cut abs. Jake's guilt about his brother's estrangement (and the magical illogic of Hallmark Movie-land) takes you exactly where you'd think it goes—to a place that real-life Hasids would likely find highly unkosher. Still, there's a sweetness to the two leads that transcends the slightly icky death-as-dating-service premise. **B** *—Leah Greenblatt*

THE DIPLOMAT: STEVE BRACK; PRAYERS FOR BOBBY: BEN MARK HOLZBERG/LIFETIME; HATHAWAY: DECLAN QUINN; BLUNT: PETER KRAMER/AP IMAGES; LOVING LEAH: HALLMARK HALL OF FAME

TVonDVD

NAUGHTY BITS AND BRITS



UNDERAGE OF CONSENT: Hoult and Georgina Moffat let their hormones do the talking

Skins: Volume 1

Nicholas Hoult, Hannah Murray

9 EPISODES, 2007

The Stateside chatter around this British high school dramedy was mostly due to its envelope-pushing take on teen sexuality and drug use. *Skins* certainly doesn't disappoint on those fronts, least of all in this DVD, where its ill-behaved youngsters swear and smoke just like they did during the show's original run in the U.K. (It was lightly edited for U.S. cable, where two seasons just aired back-to-back; this DVD set contains only season 1.) But for those of us raised on American teen soaps—bitchy morality plays acted out by overdressed twentysome-things—the real shock of *Skins* comes from its characters, who are allowed to behave like real teenagers in all their confused, irrational, hopeful glory. Extras like video diaries and deleted scenes dig deeper into their world; the results are mixed, but they hardly kill the buzz. **A** *—Adam Markovitz*

MORE NEW BRIT-TV DVDS

Little Britain USA

Matt Lucas, David Walliams

6 EPISODES, 2008

It's to *Little Britain USA*'s credit that the U.K. sketch show retained most of creator/stars Lucas and Walliams' wicked genius in its move to the U.S. (and HBO). *LBUSA* resurrects old favorites like mincing political hanger-on Sebastian (giving him a distinctly Obamaesque president to molest). Strangely, it's the newer characters (potty-mouthed cherub Ellie Grace comes to mind) who seem stale. Don't look for insight in the scant **EXTRAS**. Commentary tracks and deleted scenes can't explain why the comedy-export business is still so tricky. **B** *—Alynda Wheat*

Saxondale: Seasons 1 and 2

Steve Coogan

13 EPISODES, 2006–07

Coogan (*Tropic Thunder*) stars in and co-wrote this finely drawn Brit-com about a roadie-turned-exterminator with anger issues. It has nice jokes about what happens to hell-raisers when they hit middle age, and a really great one concerning Rush's back catalog. ("You had me at *Caress of Steel*, 'The Necromancer, Part III—Return of the Prince.'") But Coogan's decision to dial down the acrimony—one he discusses in an **EXTRAS** interview—means that his character lacks the hilarious bite of his previous sitcom creation, vile disc jockey Alan Partridge. **B** *—Clark Collis*

ALSO IN STORES

THE LAST ENEMY (2008) Had enough British comedy? Try this sinister miniseries from the U.K., which imagines a dystopian future with a surveillance-obsessed government.

→ **'TIL DEATH: SEASON 2** (2007–08) In which J.B. Smoove joins the cast and hilarity ensues. Well, more hilarity than season 1, anyway.

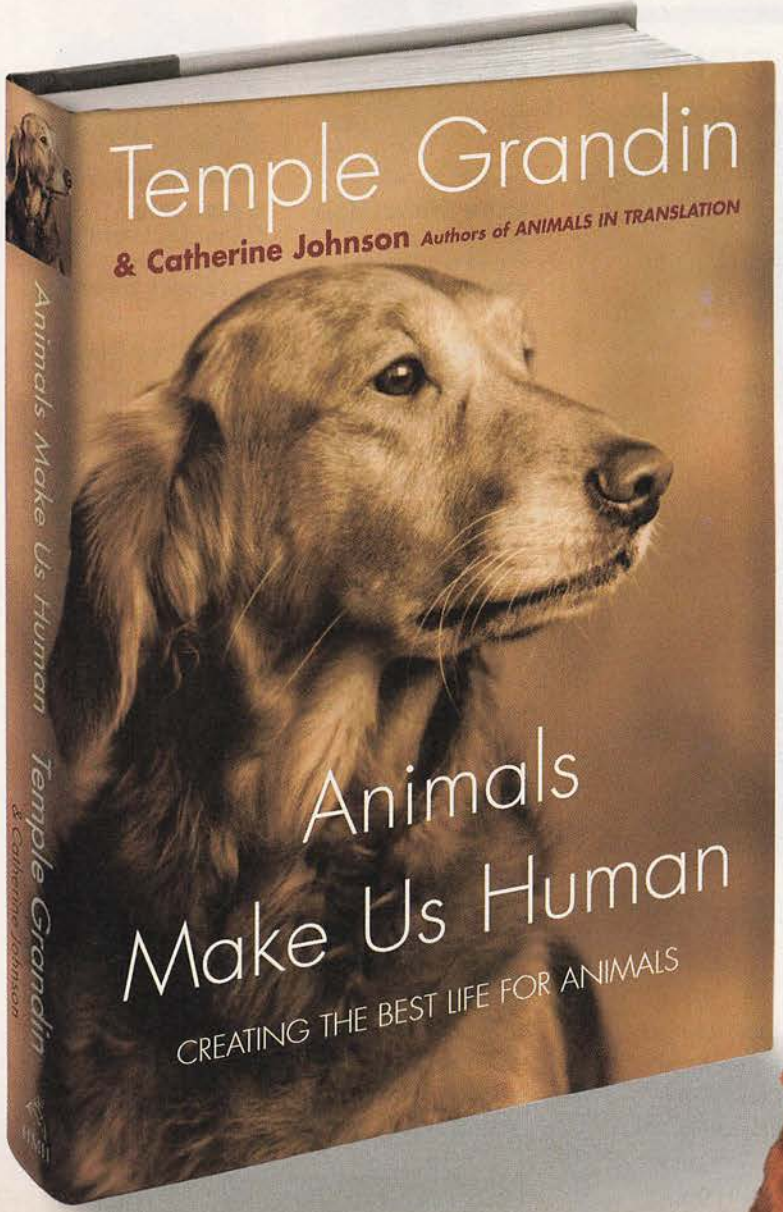
DALLAS: SEASON 10 (1986–87) Season 10 ends with a cliff-hanger: Pam (Victoria Principal) is stuck in a flame-engulfed car after crashing into a semi. Spoiler alert: Principal would live on to make great strides in skin care.

SKINS, LITTLE BRITAIN USA, SAXONDALE: BBC; 'TIL DEATH: SAM JONES/FOX

National best-selling author of *Animals in Translation*

From the expert who forever changed how we think about animals,

a groundbreaking look at how animals feel



"For pet owners, Temple Grandin's perspective is **invaluable."**
— *Entertainment Weekly*, **A-**

"Sure to become a classic in the field of human/animal relationships."
— Patricia McConnell, Ph.D., author of *For the Love of a Dog: Understanding Emotions in You and Your Best Friend*

Is your dog happy if you leave him alone all day? Why do lions pace in zoos? What makes gerbils dig so much? Temple Grandin gets to the heart of how animals feel, and what it means for their well-being—and ours.

MEET TEMPLE GRANDIN!

The best-selling author of *Thinking in Pictures* says, "Autism made school and social life hard, but it made animals easy." Her unique insights have made her one of science's foremost voices on animal behavior and one of the most accomplished adults with autism in the world.

For author video, tour information, and more, visit www.hmhbooks.com/books/TempleGrandin

Houghton Mifflin Harcourt

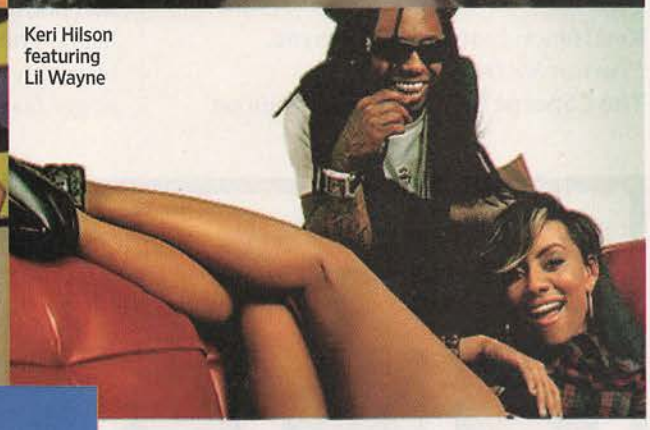
Music

Katy Perry kisses a boy and Leona Lewis' hair looks pretty in a new batch of videos. **Plus:** Christopher Guest gets earnest on his new CD, but can he still rock to 11?

Katy Perry

Leona Lewis

Little Joy


Keri Hilson featuring Lil Wayne

Video Roundup

By Leah Greenblatt

THE CHRISTMAS TREE is withering on the curb, the glitter-macramé snowmen are back in the attic, and January, thrillingly designated National Oatmeal Month, is off to a sputtering, gray-brown start (though Measure Your Feet Day, on the 23rd, could admittedly get a little wild). But hark, what have we here? New videos! Sparkly, expensive, sometimes terribly misguided... but oh, bless them all—and YouTube—for being.

Katy Perry, *"Thinking of You"*

The Concept WWII Katy, in just-go-ahead-and-paint-me-on-the-nose-of-a-fighter-plane Varga Girl getups, dreams of soldier-boy love (*Kyle XY*'s Matt Dallas) while making do with second-best man-substitute.

The Execution Very Gwen Stefani "Cool," with a touch of

tight-budget-itis (those European battlefields look suspiciously like the San Fernando Valley). **B**

Leona Lewis, *"Run"*
The Concept Silver-voiced Brit with really nice hair wanders through dry-iced nature, runs in slo-mo, searches for redemption through melisma.
The Execution A little too *Mists-of-Avalon*-in-a-bustier (what, no unicorn?). And the director won't let her sing "light up, light up" without making poor Leona fall to her knees for a numbingly literal pop-star benediction from the brilliant sun. **C**

Little Joy, *"No One's Better Sake"*
The Concept Vintage K-tel commercial as visual complement to laconic, calypso-tinged garage rock from Strokes drummer Fabrizio Moretti's new L.A. band.
The Execution Droll (if slight) lo-fi charm. Bonus points for eagle eyes who spot hirsute hep kids Devendra Banhart and Strokes guitarist Nick Valensi. **B+**

Keri Hilson featuring Lil Wayne, *"Turnin Me On"*
The Concept Crisp black-and-white set pieces, Technicolor sexy people, and liquid choreography—a sort of small-scale sequel to Justin Timberlake's "My Love" clip.
The Execution Light, cool, street-sweet; just the kind of video we've been waiting for the very capable Hilson to give us. **A–**

The Fray

The Fray, *"You Found Me"*
The Concept Piano-pop foursome moonlight as Angels of Death in lonely, largely nocturnal Chicago, lingering on windy rooftops in popped-collar peacoats as some sort of tragic pedestrian accident unfolds below. **The Execution** Nothing mind-blowingly original, but we are intrigued by singer Isaac Slade's starter mustache. **B**

Guest Musician

Comedy writer-director Christopher Guest has a new (serious) album out. So when has the Spinal Tap guitarist rocked all the way to 11? And when has he not rocked at all? —CLARK COLLIS

1973: *Lampoons rock scene with John Belushi and Chevy Chase in acclaimed stage revue 'Lemmings'*

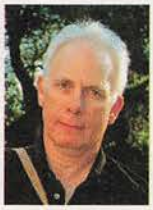
1984: *Stars as guitar wizard Nigel Tufnel in seminal fake "rockumentary" 'This Is Spinal Tap'*

1987: *Portrays villainous Count Tyrone Rugen in the great, but sadly rock-free, 'Princess Bride'*

1992: *Performs alongside Slash and Jeff Beck on the Spinal Tap "reunion" album 'Break Like the Wind'*

1997: *Inherits the title of Baron Haden-Guest and becomes a member of the British House of Lords*

2003: *Directs and stars (as banjo player Alan Barrows) in the folk-music parody 'A Mighty Wind'*



2009: *As member of the Beyman Bros., releases lilting ambient-folk CD 'Memories of Summer as a Child'*

GUEST PHOTOS: 1973: LYNN GOLDSMITH/CORBIS; 1984: PHOTOFEST; 1987: EVERETT COLLECTION; 1992: NEAL PRESTON/CORBIS; 1997: RONALD SIEMONET/CORBIS SYGMA; 2003: DOUG BENC/GETTY IMAGES; 2009: JAMIE LEE CURTIS

QUICK TAKES

Antony and the Johnsons
The Crying Light
ROCK (SECRETLY CANADIAN)

In 2005, Antony and the Johnsons beat the likes of Coldplay and M.I.A. to win England's esteemed Mercury Prize with *I Am a Bird Now*—an improbable amalgam of orchestral, almost funereally paced chamber pop and far-out themes (mortality, sibling rivalry, transgenderism). It's a testament to the otherworldly talents of singer Antony Hegarty, who sounds like Nina Simone with a small tree frog in her throat, that *Bird's* follow-up—a haunting collection of ballads that play like transmissions from a mournful, elegant alien—nearly equals its predecessor. **A-** *—LG*

→ DOWNLOAD THIS "Another World"

Andrew Bird
Noble Beast
ROCK (FAT POSSUM)

Violinist and fancy whistler Andrew Bird is one of music's most prolific chameleons, having swirled through zydeco and swing before creating an exquisitely baroque genre for himself on 2005's *The Mysterious Production of Eggs* and 2007's *Armchair Apocrypha*. But his latest album veers off into a cheerily nonspecific world of jangly guitars and meandering melodies that evoke everyone from Okkervil River to Radiohead without ever making an impact of their own. By largely ditching beloved personal trademarks like exotic tonalities and that emphatic violin pizzicato, Bird's suddenly just another member of the flock. **B** *—Whitney Pastorek*

→ DOWNLOAD THIS "Fitz and the Dizzyspells"

Lisa Hannigan
Sea Sew
FOLK (ATO)

The cover art, depicting Lisa Hannigan's handiwork, reflects the homespun intimacy of the Irish singer's debut. She's got a strong track record as a backing vocalist with Damien Rice, Herbie Hancock, and Snow Patrol, and her whispery, confiding voice makes this the perfect album for cozying up by the fire on a winter-chilled Sunday afternoon. Cello, violin, piano, and harmonium paint delicate pastel colors, but the arrangements rarely sound wimpy or morose. Hannigan may be introspective, but she knows how to coax a melody into the sunlight. **B+** *—Greg Kot*

→ DOWNLOAD THIS "Keep It All"

Umphrey's McGee
Mantis
ROCK (SCI FIDELITY)

If your idea of a jam band is a posse of unwashed hippies reworking tropes from the Dead and the Allmans, you need to hear *Mantis*, the eighth album from this Chicago-based sextet. Umphrey's McGee stand revealed as consummate musical alchemists, deftly reconfiguring sounds from rock's vast panoply of styles, and evoking bands as diverse as Steely Dan, Metallica, XTC, Rush, and the Beach Boys without sounding like copycats. This bunch aren't just flaunting their impressive chops because they can; the sleekly constructed tunes (no noodling here) sparkle with a sweetness and soul that's more than the sum of their influences. **B+** *—Tom Sinclair*

→ DOWNLOAD THIS "Mantis"

The Chart

TOP ALBUMS

1 Taylor Swift

It's celebration time yet again for Ms. Swift, who has resided at No. 1 for six straight weeks. This time she got there by selling 72K copies against weak competition.

THE TOP 20

		LAST WEEK	WEEKS ON CHART
1	**TAYLOR SWIFT** *Fearless*, Big Machine	1	9
2	**NICKELBACK** *Dark Horse*, Roadrunner Perhaps helped by a surge in post-holiday exchanges, the Canadian band persuaded another 53K rock heads to buy their album and wound up climbing three spots.	5	8
3	**KANYE WEST** *808s & Heartbreak*, Roc-A-Fella	3	7
4	**BEYONCÉ** *I Am...Sasha Fierce*, Music World/Columbia	2	8
5	**VARIOUS ARTISTS** *Twilight* soundtrack, Chop Shop/Atlantic	4	10
6	**BRITNEY SPEARS** *Circus*, Jive	6	6
7	**KEYSHIA COLE** *A Different Me*, Imani/Geffen	7	4
8	**JAMIE FOXX** *Intuition*, J	8	4
9	**VARIOUS ARTISTS** *NOW That's What I Call Music! 29*, Universal	9	9
10	**AKON** *Freedom*, Konvict/SRC/Universal Motown	11	6
11	**VARIOUS ARTISTS** *Mamma Mia!* soundtrack, Decca	12	27
12	**PINK** *Funhouse*, LaFace	17	11
13	**T.I.** *Paper Trail*, Grand Hustle/Atlantic	13	15
14	**LADY GAGA** *The Fame*, Cherrytree/Interscope With her single "Just Dance" showing no signs of slowing down on the way to pop ubiquity, GaGa sold 21K CDs and scored her highest chart position to date.	26	11
15	**KATY PERRY** *One of the Boys*, Capitol	23	30
16	**VARIOUS ARTISTS** *Total Club Hits 2*, Thrive A solid 20K dance maniacs rushed to buy the latest megamix by DJ Skribble, featuring previously released '08 jams by such artists as T.I., Estelle, and Flo Rida.	—	1
17	**KINGS OF LEON** *Only by the Night*, RCA	33	16
18	**DAVID COOK** *David Cook*, 19/RCA	16	8
19	**RIHANNA** *Good Girl Gone Bad*, Def Jam	21	84
20	**LUDACRIS** *Theater of...*, Disturbing tha Peace/Def Jam	14	7

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Books

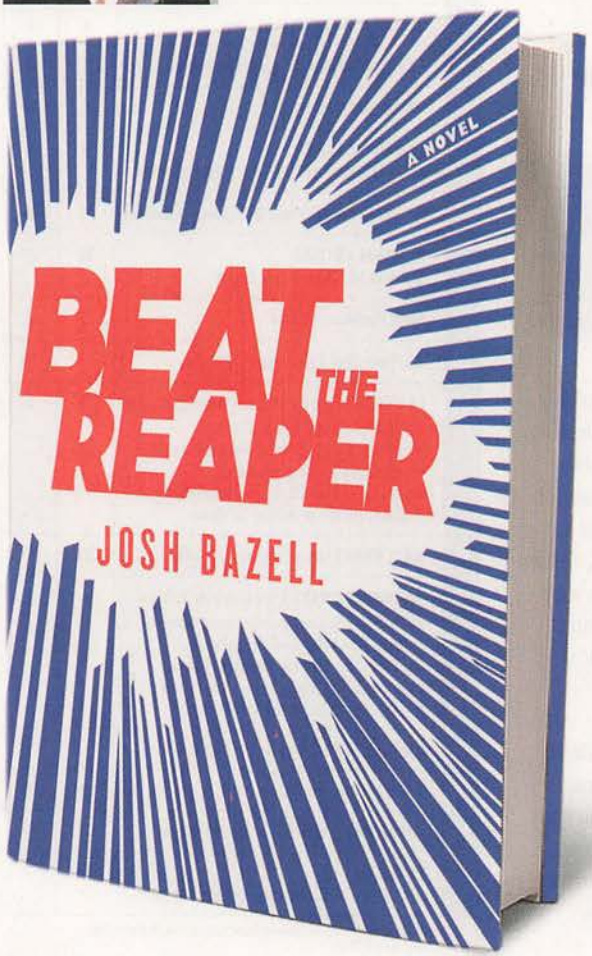
The hitman's out, the doctor's in: Josh Bazell twists the old-fashioned medical mystery to brutal new heights in his debut, *Beat the Reaper*. **Plus:** Louise Erdrich's latest.

Beat the Reaper

Josh Bazell

MYSTERY

By Benjamin Svetkey

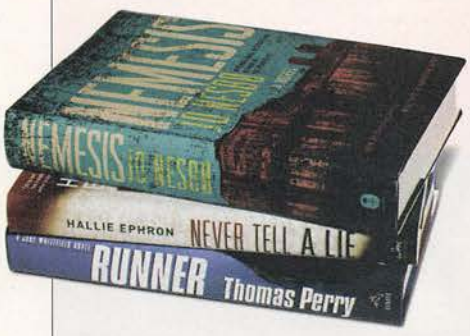


THERE'S A LONG TRADITION of doctors moonlighting as novelists—Anton Chekhov, Sir Arthur Conan Doyle, W. Somerset Maugham—but Josh Bazell, a resident physician at the University of California, San Francisco, is the first we know of to write a medical thriller in the blunt, brutal prose style of a hard-boiled pulp mystery. Think *House* meets *The Sopranos*, or Mickey Spillane in OR scrubs. It's definitely not a book to pick up if you happen to be recuperating in a hospital, but if you're stuck in an airport with a long flight delay, it's just what the doctor ordered.

The narrator is Peter Brown, an intern at Manhattan Catholic, the worst hospital in New York. Turns out Brown has a double identity; he's also Pietro Brnwa, a former hitman for the Mob who gave evidence in exchange for a witness protection deal that put him into med school. But one night while performing hospital rounds, Brown runs into a familiar face—a dying mobster who recognizes the doctor from his former life—and the story takes off like, um, a hot slug from a .45 (pulp writing isn't as easy as it looks). Fortunately, Brown's brilliant diagnostic skills aren't his only talents; he's also good at gunplay, martial arts, and saving dames in distress, like Magdalena, a beautiful Romanian violist with a mouth to murder for ("I'd kill everyone I ever killed all over again for those lips," Brown confesses).

Bazell lays on the Sam Spade shtick a bit thick in places, and his plot takes some really preposterous twists (mobsters don't really dunk people into shark tanks in Coney Island, do they?). But he also has a mischievous sense of humor, especially when it comes to medicine. He plants annotations throughout the book explaining such medical mysteries as why hospitals put dextrose in their bottled water (to jack up the price, of course) or how physicians can tell how old you are by comparing creases in the neck with veins on the backs of hands. The book is almost worth buying just for these helpful little doctor's notes. **B+**

BAZELL: TAMAR KURWITZ



The Lineup: Three New Thrillers

You can skip the latest Hallie Ephron. But two other veterans, Thomas Perry and Jo Nesbø (long a best-seller in his native Norway, and now becoming popular here), return with favorite characters.

1. NEMESIS *Jo Nesbø*
The Story Alcoholic cop Harry Hole, on the trail of a murderous bank robber, wakes up after a date with his ex-girlfriend with a fuzzy head, a missing cell phone, and, well, a dead ex-girlfriend. The culprit then plays a lethal cat-and-mouse game with him. **Exotic Locale** Oslo, Norway. **Movie Pitch** Imagine *Smilla's Sense of Snow* crossed with the Denzel Washington thriller *Out of Time*. **Lowdown** Nesbø has a knack for Euro noir, but this 474-page behemoth could be much tauter.
B *—Thom Geier*

2. RUNNER *Thomas Perry*
The Story Native American guide Jane Whitefield—who runs her own version of the Witness Protection Program, helping innocent victims "disappear"—takes the case of a pregnant young clerk. **Exotic Locale** San Juan Capistrano, Calif. **Movie Pitch** Take your standard pursuit drama; add a dash of *GoodFellas* and a dollop of *The Dark Wind*. **Lowdown** Though Jane is by far his best creation, Perry hasn't featured her in nine years, and it shows: She's grown a little creaky from disuse.
B+ *—Tina Jordan*

3. NEVER TELL A LIE *Hallie Ephron*
The Story When Ivy and David clear out the junk accumulated over the years in their sprawling Victorian house, one woman who comes to the tag sale goes missing—and police soon finger David for her disappearance and murder. **Exotic Locale** Brush Hills, Mass. **Movie Pitch** An updated *Fatal Attraction*. **Lowdown** Though Ephron's basic idea is a good one, she's delivered a clunky, plodding mystery, and an even worse psychological thriller. This one's a miss. **D** *—TJ*

QUICK TAKES

Eat, Drink, and Be From Mississippi
Nanci Kincaid
FICTION

Okay, so there's not much actually believable about this charming little whiff of a novel. Not the plot. Not the descriptions. And certainly not the three main characters: the emotionally stunted Mississippi-bred brother and sister, Truely and Courtney Noonan, and Arnold, the swaggering, chatty inner-city teenager they turn into some sort of improvement project (the poor kid is forced to listen to books on tape to study for the GED, and expand his culinary horizons). And yet...there's something raffish and whimsical about Kincaid's prose that hooks you good and pulls you in. Realistic the story may not be; affecting, it definitely is. **A-** *—TJ*

The Red Convertible
Louise Erdrich
STORY COLLECTION

Whether she's writing about a former trapeze artist saving her child from a burning home in "The Leap" or a violin that passes through generations of Ojibwe Native Americans in "Shamengwa," Erdrich can sketch a novel's worth of character and incident in just a few pages. Six tales in *The Red Convertible* are previously unpublished, but more than half the book is culled from her magnificent novels (five stories over 87 pages from *Love Medicine*, another five over 64 pages from *The Beet Queen*). The overall effect is less of a collection of "selected and new" stories than of a greatest-hits retread—or a sneaky way to fill out a publishing contract. **B** *—TG*

THRILLERS: VIRGIL BASTOS

The Chart

PAPERBACK BEST-SELLERS

1 **Marley & Me**
John Grogan's beloved dog memoir galumphs onto the mass-market chart this week, while William P. Young holds strong at No. 1 on the trade list.

MASS-MARKET TOP 10

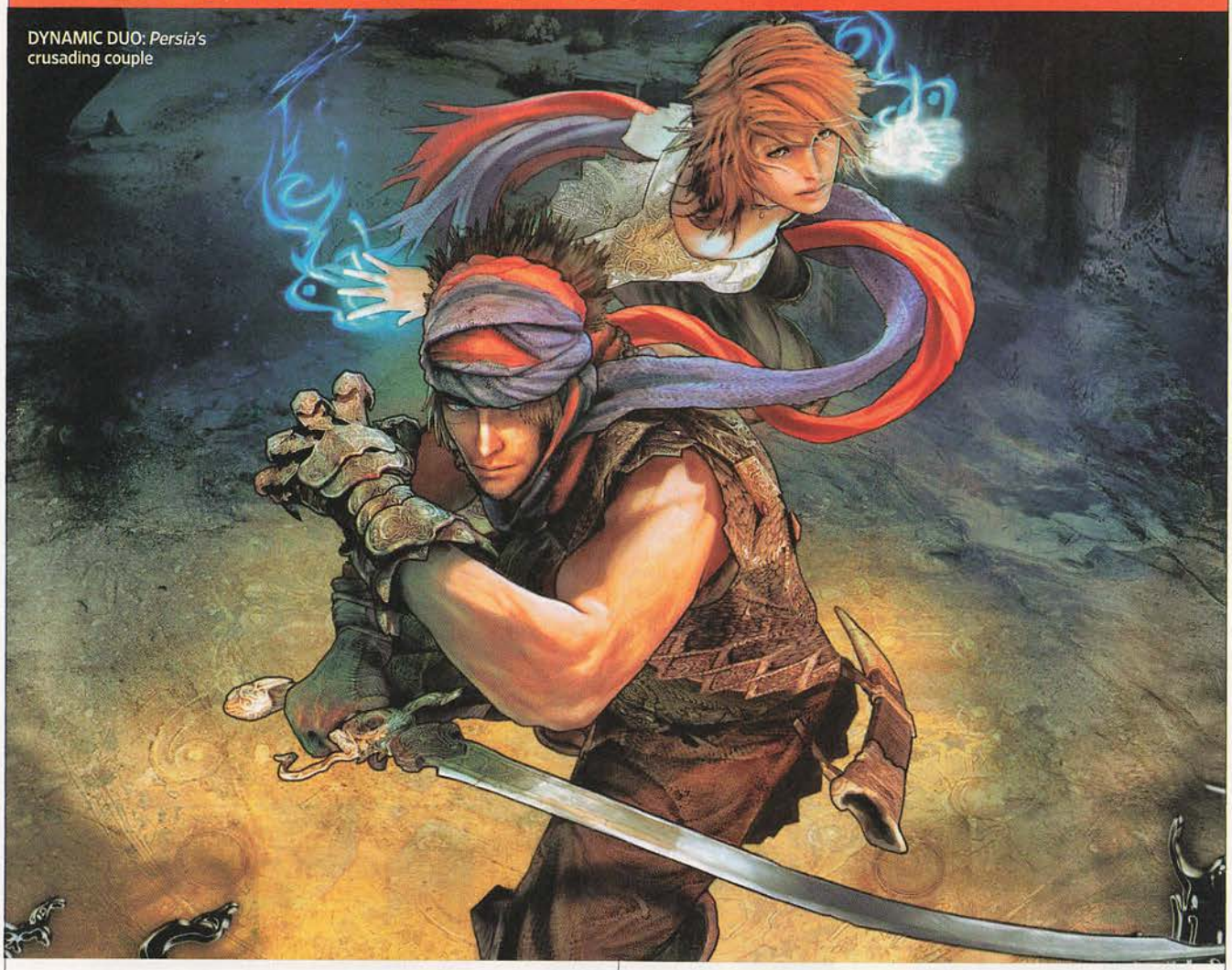
		WEEKS ON LIST
1	**MARLEY & ME** John Grogan The Owen Wilson–Jennifer Aniston big-screen adaptation of *Marley*—which topped the box office charts two weeks in a row—boosted this tie-in edition of Grogan's puppy memoir to No. 1 on the list. And *Marley* appears more than once this week—the book also landed the No. 9 spot on the trade-paperback list. There are 1.2 million copies of *Marley*'s mass-market edition and 1.5 million of the trade edition.	8
2	**MURDER GAME** Christine Feehan	2
3	**THE APPEAL** John Grisham	6
4	**MARRIED IN SEATTLE** Debbie Macomber	2
5	**FINAL JUSTICE** Fern Michaels	1
6	**SHADOW MUSIC** Julie Garwood	1
7	**THE PAGAN STONE** Nora Roberts	5
8	**GLITTER BABY** Susan Elizabeth Phillips	1
9	**T IS FOR TRESPASS** Sue Grafton	5
10	**DEAD UNTIL DARK** Charlaine Harris	16

TRADE TOP 10

		WEEKS ON LIST
1	**THE SHACK** William P. Young	39
2	**DREAMS FROM MY FATHER** Barack Obama	51
3	**THE AUDACITY OF HOPE** Barack Obama	43
4	**EAT THIS, NOT THAT! SUPERMARKET SURVIVAL GUIDE** David Zinczenko with Matt Goulding It's resolution season, which means only one thing: Diet books reign supreme on the best-sellers chart. *Men's Health* editor-in-chief Zinczenko has not one but two diet books in the top 10—*Supermarket* and his 2007 exposé, *Eat This, Not That* (No. 6)—while Rory Freedman and Kim Barnouin's frank smash, *Skinny Bitch*, appears at No. 7. *Supermarket*—Zinczenko's latest book about shopping smart and healthy—boasts 612,000 copies.	1
5	**SUZE ORMAN'S 2009 ACTION PLAN** Suze Orman	1
6	**EAT THIS, NOT THAT!** David Zinczenko	5
7	**SKINNY BITCH** Rory Freedman and Kim Barnouin	59
8	**A THOUSAND SPLENDID SUNS** Khaled Hosseini	5
9	**MARLEY & ME** John Grogan	16
10	**THREE CUPS OF TEA** Greg Mortenson and David Oliver Relin	70

SOURCE: *Publishers Weekly*, week of Jan. 7–13, 2008

Games



DYNAMIC DUO: *Persia's* crusading couple

Prince of Persia

PS3, Xbox 360, PC **UBISOFT**

By Jeff Jensen

ONCE UPON A TIME, videogames were fun-for-all-ages affairs. The likes of *Pong*, *Pac-Man*, *Donkey Kong*, and *Super Mario Bros.* united young and old, male and female—at home and at the arcades. (Remember those?) Today the medium seems something of a gentlemen's club, minus the gentle. Signature titles like *Grand Theft Auto*, *Halo*, and *Metal Gear Solid* are mesmerizing but murky entertainments, squarely aimed at dudes dazzled by extreme irreverence and edgy fantasy. Sure, the gorgeously realized apocalypse of *Fallout 3* is an extraordinary artistic achievement. But it also represents another *KEEP OUT!* sign to those genuinely interested in videogames yet convinced that their local GameSpot has little to offer them.

Enter *Prince of Persia*. A friendly and inviting reinvention of a much-beloved franchise, *Persia* offers a way in for those wary of all that geek and gloom. The titular hero is a quippy, gold-hunting adventurer caught up in an epic, Tolkienian mess: A rogue wizard, furious with grief over his wife's death, has unleashed an ancient god of evil, causing the varied realms of their enchanted world to become saturated with corrupting darkness. As the prince, your task is to escort the aforementioned madman's super-responsible princess daughter Elika—part *Arabian Nights* beauty, part *Tomb Raider* action heroine—to each infected realm so she can magically restore her shadow-choked world to lush fertility. Hmmm. A wondrous universe made bleak by death-worshipping men, in desperate need of renewal and a woman's touch? Sounds like a winky critique of the current videogame landscape.

Persia possesses the grandeur and good-natured charm of *Pirates of the Caribbean*, which may be no accident: Disney is now mounting a Jerry Bruckheimer-produced film based on the 20-year-old franchise. The game has a propulsive narrative, unique action (the prince specializes in gravity-defying, wall-running acrobatics), and awesome art direction. But the leads themselves steal the show. Beholding—and participating in—the evolving friendship and budding romance between the maturity-challenged prince and the mysterious princess is a welcome departure in a genre where male-female relationships are often crude, or just plain nonexistent.

The game's only deficiency is that it's not much of a challenge. There's no death, no "Game Over." Stumble into the abyss, and Elika always intercedes to save you. This dynamic nurtures the couple's camaraderie, but minimizes the stakes so much that *Persia* often feels like an interactive storybook rather than a game with actual life-and-death consequences. Longtime fans might feel sold out by this unabashed bid for large-audience accessibility, and one might worry about the overly simplistic precedent it could set for gaming. Not me. Not yet, at least. *Prince of Persia* is an old-school, wide-appeal blast that I'd love to see more of. Sure, it'd be nice if they made 'em harder—but please, just make more. **A–**

Playing With Your Food

Our take on three new games based on TV cooking shows. —WOOK KIM

HELL'S KITCHEN: THE GAME (Wii, DS, Mac and PC)

ON THE MENU As the newest employee of Satan's Slophouse, you do everything from seating diners to cooking meals—under the watchful (and creepy) stare of a pixelated Gordon Ramsay. Stressful! **CULINARY CHALLENGE** The equivalent of preparing toast. Getting through a shift is merely a matter of some well-timed clicking and dragging, so the dexterous among you have an obvious advantage here. Still, it's worth failing (repeatedly) just to watch a glassy-eyed Ramsay bellow, "You *don-kay*!" **C**

IRON CHEF AMERICA: SUPREME CUISINE (Wii and DS)

ON THE MENU As an ace hash-slinger on the Food Network's celebrity chef cook-off show, you have to prepare a tasty meal (all while being served rubbery morsels of kitchen trivia presented by an animated Alton Brown). **CULINARY CHALLENGE** The tasks are a bit more contextual—you use the Wii remote or DS stylus to chop and slice and sauté and boil—but you're never rewarded with a sense of having created something. The presentation also leaves something to be desired: The last time we saw graphics that looked like this, Rocco DiSpirito still had his own restaurant. **B–**

WHAT'S COOKING? JAMIE OLIVER (DS)

ON THE MENU TV's Naked Chef teaches basic cooking skills and shares more than 100 of his recipes, which can be prepared with virtual ingredients in the game—or with real ingredients in your kitchen. **CULINARY CHALLENGE** Who's up for mushroom risotto? Or some orecchiette al forno? You'll need to have mastered certain cooking fundamentals to appreciate this (mostly) instructional title. This is one of the few times we wish the DS were a bit larger. **B**

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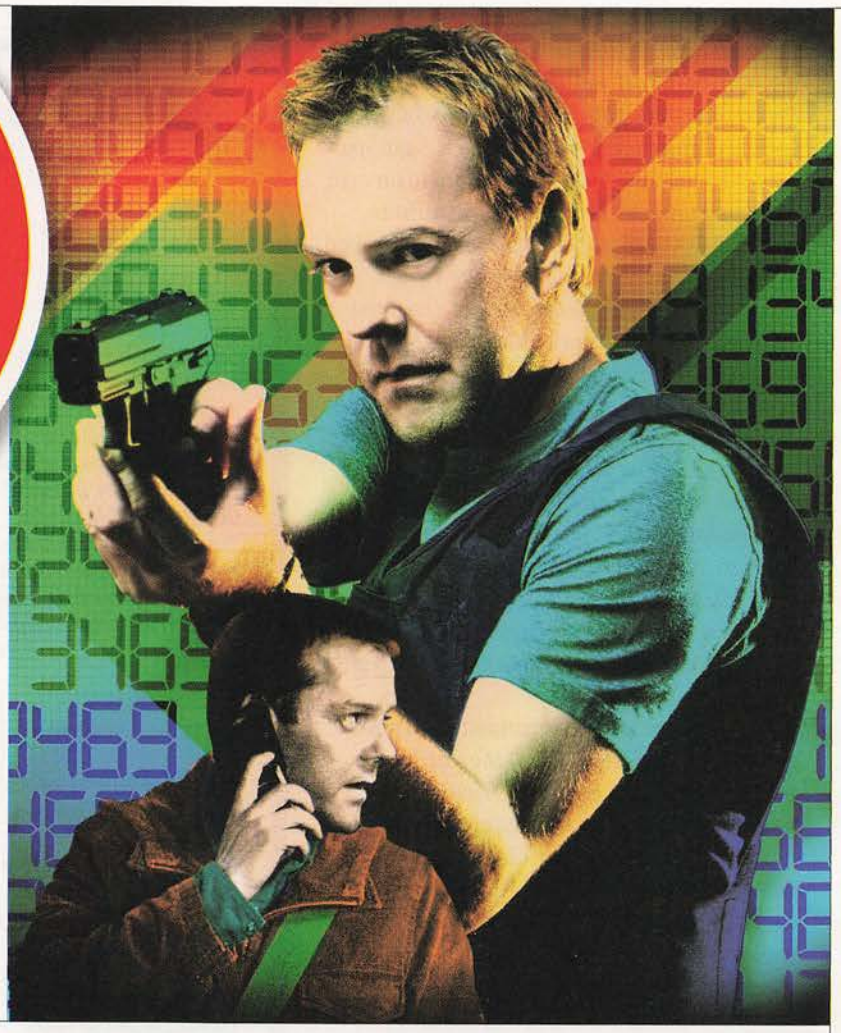
The MUST LIST

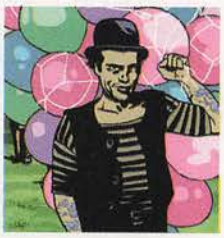
10 Things We Love This Week



1 **24 on Fox**
Talk about your worst week: Jack (Kiefer Sutherland) returns for the seventh crappiest day of his life to infiltrate a terror cell, join a rogue band of spies, and witness a miracle: Tony Almeida lives!

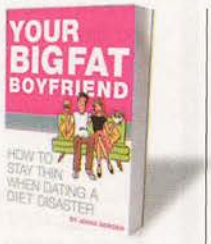
2. ADELE podcast on AOL Music
The singer belts soul throwbacks like "Chasing Pavements" with a gorgeous voice that's all smoke and brandy.

3. TOP GEAR on BBC America
Wanna learn about cars? Listen to NPR's *Car Talk*. If, however, you want to watch a trio of witty Brits race a Nissan GTR against a Japanese bullet train, this is where you go.



4. WALTZ WITH BASHIR
The Golden Globe-winning documentary from Ari Folman uses Flash-like animation to illustrate his fog of missing memories after the horror of the 1982 Lebanon War.

5. SING THEM HOME, by Stephanie Kallos
This tale of a clan in mourning is grounded in small-town tradition but lifted by a Welsh spin on magical realism.



6. YOUR BIG FAT BOYFRIEND, by Jenna Bergen
Bergen dishes on staying slim while dating a dumpling. (Mainly by not eating dumplings.)

7. "HOLD TIME," M. Ward
The Him of She & Him teases out a haunting single from his upcoming album (Feb. 17) and pairs it with a black-and-white video so melancholy, we just want to give him a hug.

8. CHE, PART ONE
Didactic in the best sense, *Part One* of Steven Soderbergh's biopic sets the stage for revolution, while Benicio Del Toro gives an Oscar-bait performance. *Part Two*? Well, let's focus on *Part One*, okay?

9. "RAP UP," Skillz
We yakked for years about *The Wire*'s genius. But kicking lyrics (and spoilers) on five seasons in five minutes? That takes Skillz.

READER'S CHOICE
Send your picks to *ew.com/mustlist*

10. ROCK OF LOVE BUS on VH1
Brunettes versus the Blondtourage? Couldn't possibly care less. We just like seeing Bret's boozy-floozy tour tarts literally get kicked to the curb.
Submitted by Kristen

SUTHERLAND: (WITH GUN) ANTHONY MANDLER/FOX; (WITH PHONE) KELSEY S. MCNEAL/FOX; ADELE: ROBIN FRANCOIS/RETNA; *WALTZ WITH BASHIR*: ARI FOLMAN/DAVID POLONSKY; *CHE*: DANIEL DAZA; *ROCK OF LOVE BUS*: NANCY MAZZEI

Illustration by IAN KELTIE

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